THE SCIENCE OF CULTURE

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A charming house, however simple, carries with it an atmosphere of culture

THE SCIENCE OF CULTURE

By

WILLIAM M. HANDY

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CONTENTS

CHAPTER PAGE

VII. How People of Culture Make Friends

One Sure Way of Rising in the World 3
World's Leaders Looking for Culture and Merit 4
You can Shape Your Own Destiny and that of Others . 6
How to Draw People to You 8
You Must Keep Your Temper 9
How to Improve the Memory 10
Miss No Opportunity to Associate with the Cultured . . . 12
Ambition Respected by all of True Culture 13
The Ridicule Due to Jealousy of the Ill-bred 15
Avoid Imitation of Faults 17
Opportunity Offered by Welfare Work 18
Strength of Religious Bonds 20
Softening the Hearts of the Crabbed 21
Do Not Assume Unwarranted Familiarity 23
Inspiration from the Great of Long Ago 24
Influence of People Who are Your Inferiors 25
Use Care in Choosing Your Friends 27
Test Friends before Letting Them Twine 30
Wealth Cannot Buy Friendship 31
Dowagers Best Aid to Social Aspirations 32
Pitfalls for the Unwary Novice 34
Best Way to Avoid Making Enemies 35

Exemplifications

How to Judge Character by the Face 36
Social Friendships 43
Platonic Friendship 47
The Choice of Friends 49
Ourselves and Others 50

VIII. How Culture is Revealed in Speech

The Importance of the Voice 58
The Music of the Voice 60
Culture is Displayed by the Voice 61
How to Acquire a Cultured Voice 63
The Voice Must be Natural 64
Do not Fret or Scold 65

CHAPTER PAGE

Bad Habits that Affect the Voice 66
How Association and Imitation Affect the Voice . . . 68
The Importance of Clear Pronunciation 69
Pronunciation Differs 70
Avoid Affectation in Pronunciation 73
Pronunciation of Foreign Words 75
Accent 75
Do Not Use Slang 77
Use Simple Words to Express Your Thoughts 79
Words Not to Be Used 81
Avoid Mannerisms of Speech 83
Banish the Blemishes of Vulgar Speech 85
Say Little and Listen Much 87
Begin at Once to Improve Your Speech 88

Exemplifications

The Pronunciation of English 90
Correct Diction 92
Articulation 95
Accentuation 98
Faults in Speech 100
How to Cure the Shrill Harsh Voice 104
English Sounds Difficult for the Foreign Born 107
Lisping and Stammering 108

IX. How People of Culture Express Their Thoughts

The Real Rulers 110
The Evolution of Manners 111
Usage has Taken the Place of Rules 113
Crudities of Speech Due to Habit 115
Avoid the Use of the Double Negative 116
Proper Use of "Lay" and "Lie" 118
"Sit" and "Set" 119
Grammatical Mistakes to Avoid 120
"Shall" and "Will" 121
Adjectives, Adverbs and Prepositions 121
Association with Minds of Culture 122
The Importance of Reading 124
How to Read 126
Reading Must be Interesting 127
Suggestions Concerning What to Read 128
Politics and Poetry 131
Biographies and the Bible 133
The Librarian will Help You 136
Biographies Inspire 137

CHAPTER PAGE

Use Care in the Selection of Books and Friends . . . 138
Books are Easily Obtained 140
Think as You Read 141

Exemplifications

Mistakes in the Use of Words 143
The Correct Use of Words 144
Correct Use of Prepositions 160

X. How Culture is Evidenced in Conversation

The Secret of Successful Conversation 166
The Art of Pleasing 167
Analyse Yourself and Others 168
Adapt Your Personality to Others 169
Develop Your Power of Sympathy 171
The Reason for Franklin's Success 172
Learn to Use Tact 173
When You Make a Mistake 176
Flattery 177
How to Praise or Defend 178
Avoid Being too Effusive 178
Do Not Monopolise a Conversation 179
Learn to Listen 180
Inattention is Offensive 183
Embarrassment 184
The Virtues of Silence 185
When Fluency of Speech is a Handicap 187
Interruptions 189
Arguments 190
How to Avoid an Argument 190
Use Care in Your Selection of Topics 191
Lies and Gossip 193
The Danger of Being Witty 194
Ridicule 196
Jokes and Anecdotes 197
Practice Conversation 199
Study Human Nature 200

Exemplifications

How to Develop Enthusiasm in Conversation 202
Secret of Persuasion in Conversation 206
Tiresome Phrases in Conversation 207
Overworked Words 209
How to Improve Your Vocabulary 210
How to Use the Dictionary 215
The Five Big Principles in Choice of Words 217

CHAPTER PAGE

How to Tell a Story 220
The Witty Man's Notebook 222

XI. The Ceremonies of the Call among People of Culture

Ceremonies That Still Survive 225
Origin of the Custom of Making Calls 226
Men Gain Social Success by Calls 228
Kinds of Cards Used by Social Leaders 229
Titles on Cards 231
Cards for a Young Girl 233
Rules That Govern Calls 235
Hours When Calls may be Made 237
You Must Not Resent a "Not at Home" 239
When Men Make Calls 241
When Calls Must be Returned 243
How to Act when Paying a Call 244
Let Your Hostess Say the First Words 246
Paying the "Visit of Digestion" 248
The Day at Home 249
Receiving Guests at an "At Home" 252
Simple Service is the Best Form 254
How the Hostess Entertains Her Guests 255
What the Man of the House Must Do 257
Calls Made by Women on Men 260
The "Few Great Points That Reappear" 261

Exemplifications

The Correct Cards 262
Who Calls First 269
How Many Cards to Leave when Calling 270
Calls at Apartments or Hotels 272
If a Lady is Not at Home when You Call 274
Why Inscriptions on Cards Must be in Pencil 276
How to Address People with Titles 276
Costume of Servants 280
Dainty Sandwiches for "At Homes" 283

XII. How People of Culture Conduct Themselves in Public Places

The Freedom of the American Woman 287
Women Should Use Discretion 288
Do Not Attract Attention 290
The Joy of Walking 291
Rules for Shopping 292

CHAPTER PAGE

Conduct in a Crowd 294
A Woman of Culture is Seldom Insulted 295
When a Man and Woman Walk Together 296
The Bow or Salute 299
The Bow Should be Graceful 300
When People Meet by Chance 302
Small Courtesies are Greatly Appreciated 304
Conduct in a Street Car 306
When a Lady Appeals for Protection 307
Meetings in Public Places 308
When a Man Entertains at Dinner 310
The Dinner Should be Ordered in Advance 311
An Elaborate Meal is Unnecessary 312
Conduct in a Restaurant 314
Restaurants Exist to Supply One's Needs 315
The Restaurant is Your Home while Entertaining There . 317
Conduct in a Cabaret 318

Exemplifications

Habits to Avoid in Public 320
Cultivate the Art of Not Seeing or Hearing 322
Avoid Hurry 325
Résumé of Social Usage Governing Chance Meetings . . 327
Walking as an Amusement and Exercise 332
Appointments in Public Places 334
Street Car Manners 336
The Taxicab 338

THE SCIENCE OF CULTURE

CHAPTER VII

HOW PEOPLE OF CULTURE MAKE FRIENDS

One Sure Way of Rising in the World

"YOU have one sure way of rising in the world, and that is wholly within your power; make yourself necessary." These are the words of Lord Chesterfield to his son, and the man whose fame rests upon the enduring foundation that his name has become a synonym for Culture, supplemented his advice with the statement that "civility, affability, and obliging agreeable dress and manner are welcome everywhere."

In repeating this good advice to a protégée of her own, a New York dowager added: "Make yourself necessary to some one and unpleasant to no one" and she quoted an epitaph in an English churchyard reading: "She was so pleasant," as all that is necessary to say in praise of a person, in that it embraces everything good. A person without ability to express innate Culture cannot be pleasing to those who possess it, as the crudeness he might reveal would jar upon the nerves of the Cultured.

Your sponsor can arrange only the first meeting with a person with whom you desire to be friends;

the other meetings depend upon yourself. "The small sweet courtesies of life open the door for the stranger and let him in," as Sterne said; but be sure that the length of your stay will depend entirely upon your behaviour's revealment of your Culture. So it is well before you meet a person of importance whom you wish to cultivate that you learn something about him and also know what is of interest to him. Do not tell him or her your own smattering of knowledge, but be an intelligent listener, remembering that to be a social or a business success you must learn to listen in patience without interruption while being told many things you know already.

"Society is like a large piece of frozen water, and skating well on it is the great art of social life"; wrote Miss Landon, that favourite of English society in the early Victorian days. You know that you can learn to skate; and if you have learned you will remember that when you first had the skates strapped on, your mentor told you to strike out boldly and that your self confidence or lack of it would affect your speed in learning. It is as easy to bore through a 9-inch steel plate as through a slice of cheese, if you set about it with the right tools.

World's Leaders Looking for Culture and Merit

One thing that helps the aspirant who wishes to enter the circles of even the most exclusive people

of Culture is that the elect mortals who sit behind barriers created by their environment are the world's greatest victims of boredom. Lucretius in the days of ancient Rome described their miserable state and the truth of his description is still recognised. In such circles the men and women are seldom at home, but go to seek amusement outside; they suddenly close the town house and rush to their country house as if it were on fire; no sooner there, than, wearied by the sight of the same people, they again take flight, making the round of the resorts, always in search of some new person of Culture worthy of being added to their list of acquaintances, to afford relief from boredom. However great the reserve with which they are surrounded, and however chary they may be of admitting their quest, each social leader takes the same delight in discovering merit in unsuspected quarters that Hammerstein did in discovering a Tetrazzini, or that Henley as editor did in introducing Kipling to the world of letters. More than one social leader has owed her fame to her skill in this direction and has had her receptions crowded because she has been able to bring new faces and new minds able to express Culture to gatherings in her home. The keen eye of a practiced seeker of such gems like that of the trained expert in every line often makes her "finds" in the most unexpected places. Such persons, she makes prove their mettle, before formally becoming her protégés.

So too, many a man forced by exigencies of business to take an employe home to dinner, or to meet him on other quasi-social business outside of the office, has been so impressed by the underling's Culture and its expression that a real friendship has arisen and the man, whether young or old, has found the doors of other people in a similar set open with warm welcome. The great thing is to be ready for such an opportunity when it arrives, to recognise it unerringly and not to sit content in the barren frozen places. Men for the most part are like the fool in the ancient Japanese tale who shivered cowering in a snowdrift while around him the sun bathed the mountain with its burning rays. He cursed the snow, the cold, the hateful country where he dwelt and the misery of the existence he spent in suffering. In vain people signalled to him of near-by paths; showed him from afar flowers gathered on the way; he was obstinately bent on doing nothing to free himself from his sufferings, and continued to curse the place it would have been easy to leave and deplored the unhappy fate that had caused him to be born in that inclement country.

You can Shape Your Own Destiny and That of Others

Culture is everywhere for those who possess it, and the society of people of similar tastes can be yours if you will but grasp the opportunity, and

make the opportunity when necessary. You may shape the destiny of others as well as your own if you have a sufficiently strong will. Only your own foolish fears can cause you to disbelieve. Stifle every thought that comes in opposition to this great truth and it will be practised as well as believed. Dr. Scott, director of the pyschological laboratory at Northwestern University, said: "Every idea, concept, or conclusion which enters the mind is held as true unless hindered by some contradictory idea." You cannot find fault with yourself unless you suggest it.

Culture is the greatest thing in the world. It is the means by which the "noblest work of God" expresses its true nobility.

From it emanates a magnetic force that unlike that of the magnetism of physics attracts those of the same pole as well as opposites. In fact all yield to personal magnetism, which has in it none of the charlatanism of Cagliostro or his modern imitators who profess to teach hypnotic tricks supposed to conquer all other minds. Culture which comes from within, when truly expressed draws out the inner beauties and lends beauties to the external that, combined, reveal a charm truly irresistible, for its mainspring is unselfish. A desire to be helpful to those with whom you come in contact forces liking, admiration, and respect.

The amount of Culture necessary to please us is the gauge of that which we ourselves possess.

How to Draw People to You

The way to draw people to you is to make them feel that you are interested in them; "kindness in another's troubles, courage in your own," or as Pitts Burt, the famous Ohio banker of a generation ago used to say in his homely effective English: "Let the other fellow talk about *his* sore toe."

Above all remember that a gentleman or a gentlewoman always tells the truth. A reputation for lying is a most dangerous liability that will plague a man or woman for many years—a past which is hard to live down. People catch you in a fault and they fancy it is a habit. When Socrates was asked what a man gains by telling lies, he said: "Not to be believed when he tells the truth!"

If you have reason to believe that a person is telling a lie you might take the advice of cynical but worldly wise Schopenhauer who advises you to look as if you believed every word. This gives the speaker a chance to become more vehement in his assertions and in the end he will trip himself in his tangle of lies. Again, if you perceive that a person is trying to conceal something from you, look sceptical as though not quite sure that you believe him; he will then tell you more and more in order to prove his case and so you will know his whole story which he is apt to tell to prove his assertions.

You must Keep Your Temper

Success in social life, as well as in business life, depends largely upon that regulation of temper and careful self-discipline which give a wise man not only a command over himself but over others. Grant graciously what you cannot refuse, and conciliate those you cannot conquer. The art of putting up with things can be had by regarding the actions of men as a part of their nature, and putting up with them as we do with inanimate objects. To become indignant at people is as foolish as to be indignant at a stone because it rolls across your path.

It is well not to make too much of a man at first as you may have difficulty in keeping it up. People are grown up children; spoil them and they are naughty. If you are proud and self-controlled in your behaviour toward them, you will not alienate those worth while, but if you are too kind and complaisant you may make them so arrogant and intolerable that you will have to abandon relations with them. Every man or woman of Culture, agrees with Hood when he said: "The biggest bore of all is he who is overflowing with congratulations."

Not to be gushing and to have the simplicity of manner that the poise of Culture gives, is indicative of true courtesy, honesty, and Culture. False politeness is easily detected and every one detests the

Uriah Heaps as much as did all of the characters in "David Copperfield." So when you find it necessary to humble yourself, do so unostentatiously.

Show pleasure when meeting people. Cultivate a cordial and hearty, but not rough, manner in greeting; calm but not effusive. The most flattering thing is to recollect names and faces. People regard the universe as egocentric and themselves as its centre. Successful men make use of this and cultivate memory for names and faces. If they take the pains to do so, it is well also for people of less eminence to follow their example if they would gain popularity. Your "first impression" note book, mentioned in the previous chapter, will be of great aid to you. You can remember things in which you take a real interest just as in bridge you can remember the play of the hands. It is a mere matter of attention, and to be a success in social or business life you must pay attention. Joseph Cook said: "Attention is the mother of memory, and interest is the mother of attention. To secure memory, secure both her mother and her grandmother."

How to Improve the Memory

Haziness of perception then is responsible for many a bad memory. "There is not enough concentration of the eye and the will. It is not a weak memory but a weak will," declared Professor Halleck, who adds that every person ought to talk to himself in this way; "I am sure that I can remember

a thing if I am determined to do so. The trouble hitherto has lain in my will, not my memory. My will has been a milk-and-water kind of affair, worthy of a jelly fish and not of a human being. I have been impatient to master a given subject quickly and I have determined that if I could not fly to a given place I would scorn to walk slowly to it. I hate trouble and hard work and that is the reason why I do not improve. I realise that persons with half my intellect but double my will are surpassing me every day. Shall the tortoise continue to beat the hare in life's race? He will, if he keeps plodding along turning neither to the right nor the left."

Dr. Stewart, for thirty-five years professor of moral philosophy at Edinburgh University, gave the basis of the only real memory system when he said: "When we *will* to remember a thing, we must remember something relating to it, which gives a relative conception of it," thus emphasising the familiar law of association of ideas as formulated by Aristotle, which is that a perception or idea tends to suggest a similar idea.

When we see a stranger we tend to think of a friend he resembles or again the thought of Mr. Tubbs may lead us to think of Mr. Hubbs, because the names are similar in sound. Always make quick mental notes of differences and fix them in your mind by jotting them down in your impression book, adding to the record each time you see the man. Thus

you have him always in possible review when needed. One idea may lead to a number of associations for, as Professor Wendell of Princeton said in his erudite "Human Psychology": "The word 'beware' sometimes suggests 'pickpockets,' and sometimes a 'widow'; just which depends upon other conditions." Be sure to make note of any illness, real or imaginary, from which a person is suffering. The profound egotism of hypochondriacs is an asset to others than their physicians.

"Virtue and talents, though allowed their due consideration, yet are not enough to procure a man welcome wherever he comes. Nobody contents himself with rough diamonds or wears them so. When polished and set they give a lustre," wrote Locke.

Miss no Opportunity to Associate with the Cultured

It is always a mistake to miss an opportunity to associate with those who have great ability to express their Culture, as from such contact we always carry away something of value. It is through such social intercourse that we become polished and attractive and those of Culture with whom we are so surrounded set off our own graces; for a diamond set in pewter would lose half its lustre.

The strength of the British aristocracy rests in its foundation of merit even though there are proud ducal families of to-day who owe their origin to illicit descent through fugitive or permanent amours of fickle kings, yet their descendants have, as have

many commoners in America as well as England unbeknown, royal blood coursing in their veins. The British aristocrats are high spirited, active, educated men. Born to power they have run through every country, and in every country have kept the best company; they have seen every secret of art and nature and, when men of any ability or ambition, have been consulted in the conduct of every important action. This is as true of the women as of the men; for there is no sex in Culture, nor is its power limited by the wearing of either trousers or skirts.

Training such as that given the British aristocrat gives the Culture that cannot be concealed and makes the rank endure there, though the less equipped aristocrats of the continent are so often scorned.

"If there be nobility of descent, all the more indispensable it is there shall be nobility of ascent," said Bishop Potter, the most popular of Fifth Avenue's pulpit orators. And so it is that despite the vain, jealous conceptions fostered by the cheap wits of the newspapers and musical comedies, there is a warm welcome in Fifth Avenue for those who gain a place there by merit, though hearts are aching in many a purchased palace on that thoroughfare, whose occupants envy those within doors they cannot enter.

Ambition Respected by All of True Culture

The man who laughs at ambition is only he who is without it; ambition is respected by all of true

Culture. Modesty is only the shrewd reserve of the ambitious man, who is too sensible to display his desires before having the means to satisfy them, though often it is a sign of want of confidence in one's self and is the universal safeguard of the self-respect of the incapable.

To the offensive millionaire without Culture, who is so vulgar as to believe that mere wealth should and can purchase the society of people of the highest Culture, the aristocrat may seem hard and cold, but Bishop Potter's words referring to "nobility of ascent," indicate the attitude held toward those of real merit and developed Culture. Such have won their way to the top in social, as well as business life; not only in America, but even in old aristocracies of effete monarchies. The true aristocrat does not find it necessary to tread on the fingers of those who are climbing the ladder of social success. *"Noblesse oblige,"* is his motto, and your French-English dictionary gives the translation of the phrase as "nobility imposes the obligation of nobility of feeling and conduct." This includes perfect civility of manners and speech. Real aristocrats are so sure of their position they need not make offensive display of it and can afford to admit to their circle any one who strikes their fancy and that of its members.

Illustrative of quick appreciation of Culture is the recent experience of a college professor of great Culture who went to New York. He was ac-

quainted with several members of one of the most exclusive clubs and walked with assurance past the door-keeper into the reading room. Seeing a magazine that attracted him, he read a number of the articles and passed several hours, writing a couple of letters and using the club stationery. Then he left, and meeting one of his friends, was asked to come over to the club where a card would be got for him. The professor, to his friend's amazement, remarked in the most matter of fact manner: "It isn't necessary, I've spent the afternoon there," and exhibited the letters he had written. Which illustrates the respect every one pays to true Culture, and also the poise to which it gives expression.

The Ridicule Due to Jealousy of the Illbred

Addison said: "Ridicule is generally made use of to laugh men out of virtue and good sense, by attacking everything praiseworthy in human life." And in that way the cheap wit of the envious has made the word *"parvenu"* accepted by many as meaning "upstart." Originally the word was one of commendation, as in fact it should be; for ambition is as legitimate in social life as in business life. Spiers' French dictionary, which since 1852 has been the authority in America, gives the meaning of the word as "successful, fortunate." It is the past participle of the French word *"parvenir,"* which is defined as, "attain, reach, succeed, to rise

to high station," and therefore means one who has done these things or literally in its Latin derivation one who has "come through—*parveni,*" like Cæsar's *"veni, vidi, vici."* It is perfectly apt to answer those who use the word in satirical sense with Talleyrand's famous remark about Thiers: "He is not a *parvenu,* he is an *arrivé."*

The most disagreeable people in the world are those who in the words of the Bible "sit in the seats of the scorners." They often come to regard the success of others, even when praiseworthy, as a kind of personal offense. Every one knows that the men in business who have been given authority before being fitted by breeding to exercise it properly, are the most intolerant of bosses. Overseers, promoted from the ranks, are less apt to be tolerant than are men born to leadership. The woman in charge of others of her sex, who once worked by their side, but over whom she has been given autocratic power, is inclined to become domineering; though there are those of true Culture who can exert authority without constantly being compelled to display it in petty tyrannies.

Those who try to enter into society by the back door or through forcing open unprotected windows, as do burglars, cannot expect kind treatment. In the day when Sadi the oriental philosopher said it, it may have been true that "the rich man is everywhere expected and everywhere at home," but in these days of sudden wealth those who would use

the methods of burglars to break into society, without acquiring the necessary Culture that would readily open the doors, find their impudence at first set down to mere ignorance and then later find that society's organisation, against what Emerson calls the "vulgarities of the street and tavern," is effective whatever may be the wealth of the intruders. "Why," said a Philadelphia gentlewoman, "if we had *'salve'* on our door-mats they wouldn't know what we meant." And she told the story so well known in Philadelphia of a man who had made his money in the manufacture of a medicinal salve and who thought it was insulting that the Latin word for "welcome" should have been imbedded in Pompeian style in the floor of the vestibule of the house that a clever architect had built to his *carte blanche* order.

Avoid Imitation of Faults

Such are people who see only superficialities; they ignore and fail to recognise niceties that they do not know to exist, and lack the innate Culture to appreciate if they were to be told. To attempt to teach them would be as vain as the problem presented by the Misanthropic Timon, in Shakespeare's play of that name, who when asked what some persons needed most to be taught replied: "That which they cannot understand." And so they imitate the faults of the Cultured, and in the end are like the scarecrow who claims to be a man because

he wears a hat and coat like a man, but is ignorant that it is the body and mind that makes the human being.

If a person is rude to you even with cause, know well that it is only snobs who are rude. Pass on and forget it. They injure themselves, not you. No really Cultured person, no person of consequence in social or even business life, can be intentionally rude to any one. Morbid self-consciousness may drive one to believe in intentional slights where none was intended. Dispassionately analyse such cases as may come under your observation.

In a western city during the great war a certain branch of work was put in charge of three ladies. One of these was of an old English family, another from one of the best families of the South, the third was a woman who had been forced into society, though without Culture, by a relative who was a great social power. The workers under their charge ranged from shop girls to society leaders. Side by side as their brothers fought in the army, so they laboured. The two real aristocrats were always polite; the other was forever domineering and even the scrubwomen knew that her alleged Culture was shoddy.

Opportunity Offered by Welfare Work

There are many charities current now that afford an opportunity to come into association with

Cultured people, but your social standing will depend upon your expression of Culture. However kind and appreciative one might be of the efficient work of a person of crude manners, one would not invite such a person to call at her home. Beware of making any pretense which will lead to your social undoing and stigmatize you as deceitful. Remember the words of Lord Cecil: "Hypocrisy is a folly. It is much easier, safer and pleasanter to be the thing which a man aims to appear than to keep up the appearance of being that which he is not."

So too the church offers an opportunity to meet the people most worth while; absolutely so in the smaller cities and in a measure so in the metropolises. Religion in England is a part of good breeding and it is so regarded in this country, especially by Episcopalians who have retained many of the traditions of their Anglican forebears. Hundreds of people, one almost might say thousands, who have gone to New York and Chicago unknown, have thus gained admission into Cultured circles; joining fashionable churches, usually by letter from their church in the home town. Membership in the church is followed by a call by the clergyman who makes a keen estimate of the new member. The friendship of the Protestant minister, like that of the Catholic priest, is well worth having. They are almost always Cultured, well bred, well informed

and candid; which latter is a great virtue. They will listen to your thought or project with sympathy and attention.

Strength of Religious Bonds

Careless talk about the lessening importance of religion comes from those who know not and cannot realise that enduring monuments to its strength are being built yearly in new and costly church edifices; and that more and more its influence is behind every movement of consequence. For as Guthrie said: "Religion is the mortar that binds society together, the strong backbone of the social system." But remember that you must be sincere both in your thought and in your practise of religion. The woman who joins a benevolent society, ladies, aid, or other guild will find that those of Culture will slowly but surely come together. Do not overdo and above all do not outshine in dress or donations. Remember that people of Culture wear modest unassuming dress at religious services or church affairs, and that though the rich may give from their abundance, the widow's mite was a more acceptable gift.

Bear in mind that the hypocrite cannot endure the acid test to which both the pastor and the ladies of the church will put her. Spurgeon, greatest of England's preachers of the nineteenth century, said: "When you see a man with a great deal of religion displayed in his shop window, you

may depend upon it, he keeps a very small stock of it within." All clergymen know his words, and all realise their truth.

Never presume on such acquaintance. It is for those of recognised position to make the advances which you cannot invite. Watch, though, to seize an opportunity. Suggestion, if cleverly employed, is always more effective than argument or a request. Watch for a chance to say, "If you would! How kind of you to offer." Also remember that, as Wendell Phillips said: "Difference of religion breeds more quarrels than difference in politics."

Women's clubs are a more difficult means of making acquaintance. More and more they are becoming purely business akin to the spirit in which both men and women enter into political movements. Such organisations vary so much in different cities, and even in sections of cities, that no hard and fast rules can be laid down. The woman who joins a club should, however, avoid becoming a member of any group where she may betray her ignorance; she should learn to have good control of her tongue, and be diplomatic at all times.

Softening the Hearts of the Crabbed

Social advancement requires the noiseless patience of the spider. Remember that wax, though a hard and brittle substance, can be made soft by the application of a little warmth and it will take any

shape that you please. So by being polite and friendly in a Cultured way, you can make people pliable even if they are naturally crabbed and malevolent. Plenty of such people have had their hearts softened in real life as well as in story books and in the cinema.

Valuable acquaintances are made in strange and unusual ways. Some years ago a young woman of Culture who had watched a wealthy society matron and her dog from a physical nearness, but separated by lack of acquaintance, noticed one day that the lady was without her dog. Her eye happened to catch a Lost and Found "want ad" saying that it had been lost. Knowing the dog well from having seen it so often, she made a systematic search which was rewarded by finding it in uncultured association with "curs of low degree,"—as Goldsmith called them. With the dog in her arms she sped to the mansion, whose doors flew open at her approach. The gentlewoman noticed the younger one's demeanor, and knowing by the intuition of which such gentlewomen are possessed that she was of Culture, did not offer the humiliation of a reward. Instead she began a conversation about dogs which developed a mutual liking that ripened into an invitation to call again.

The young woman was a stenographer who owed her education entirely to her own efforts, but the elder, after careful study through many visits, was convinced of her Culture and tact and made the wel-

come offer of a social secretaryship. Of course a social secretary is received by all and you have guessed that the tale ended at the altar as all such stories do in books, and this story from real life contains no disappointment in that respect.

No foolish fear of ridicule daunts those with Culture. They rise superior to the scoffings of those who are ignorant or envious. "A profound conviction raises a man above the feeling of ridicule," said John Stuart Mill.

Do Not Assume Unwarranted Familiarity

Impress upon your mind the words of Tupper: "Betray mean terror of ridicule, thou shalt find fools enough to mark thee; but answer thou their language with contempt and the scoffers will lick thy feet." But snubs are sure to come to those who take advantage of courtesy to assume unwarranted familiarity. The young King Henry V is admitted by all to have been right in reprimanding his boyhood friend Falstaff for such a reason; though he afterward made amends in his famous appreciative epitaph of Sir John.

We have told in a previous chapter of the punishment of Mrs. Langtry by Albert Edward, when Prince of Wales; and so too when Margot Tennant (later Mrs. Asquith), tapped him on his waistcoat with a fork and called him "Tum-Tum," the nickname used in her set for him but not in his hearing, he snubbed her pointedly though just a

moment before he had greeted her as "Dragon Fly."

Inasmuch as we are the architects of our own careers, we must look well to the models that we copy. "Tell me whom you admire," said Sainte-Beuve, "and I will tell you what you are, at least as regards your talent, taste, and Culture." If you admire mean men, your nature is mean; if rich men, of the earth, earthy; if you admire honest, brave and manly men of Culture, then you are innately the same and capable of becoming their equals by proper effort. So read the biographies of the great men whom you admire.

Inspiration from the Great of Long Ago

It is well to encourage your admiration of the great because you unconsciously use them as your models. In this way many of the dead and gone still influence us. Oriental teachers of ethics claim that one's passion for the biography of a person of the past, whether for reading about Napoleon or Ninon de L'Enclos, or of Pericles or Aspasia, means a possibility that the soul of the one long physically dead, is the inhabitant of a body now gratifying its soul's desire to read about its exploits in a previous reincarnation. Nearly all the great men and women of history in every line avow that they owe their success to the example of others whom they strove to excel, and thus whether the soul of Alexander was born again in Cæsar's body and again in Napoleon's,

as some believe; or whether Aristotle, Leonardo, Bacon, and Franklin were the same man in different generations; or Homer, Virgil, Shakespeare, and Dante had the same soul in the different bodies, it is undeniable that each was impelled to continue the work that the other had begun, and improve upon it if possible. And of whose bodies are these, and other great souls of the past, the temporary tenants of to-day? Is it a pity that so many such are doomed to die "mute inglorious Miltons," because of failure to develop the Courage and Culture with which Destiny endowed them at birth.

It is a good policy also to imitate the living who approximate our ideals. Strive not to imitate the faults and blemishes as did the Japanese manufacturer who, receiving a fly specked and otherwise soiled sample of a toilet article, made imitations by the thousands covered with imitation dirt and wondered why they found no market. Servility, lick-spittle humility and the vices of a servile mind bring contempt, and truly unfortunate are those who imitate superficialities, and neglect the real qualities which such superficialities actually impair.

"No quality," said Dr. Johnson, "will get a man more friends than a sincere admiration of the qualities of others."

Influence of People Who are Your Inferiors

Imitation is however for the most part so unconscious that its effects are almost unheeded; but it

is none the less strong on that account in its influence. We imitate the actions of others—most readily those we look up to—without considering the advisability of so doing; we also imitate our inferiors. Even the weakest natures exert some influence on those surrounding them. The approximation of your feeling, thought, and habit to those of your associates is constant and the action of example is unceasing. It is like the oft-repeated experience of the man or woman who marries to reform the person with whom he or she is in love, but who more often is dragged down to the depths of the companion chosen as a life mate. The offspring of people of different races generally contains the worst habits of both. It is this that has been responsible for the Villas of history, and the cruelty of oriental tyrants is ascribed to their mixed blood.

Whether or not it is right that we should be judged by the company we keep, we shall not discuss here. But right or wrong everybody does so judge, and it is strange that noting this fact we should fail to profit by its knowledge. In looking back five years it makes no difference what you have eaten or worn, or whether you have lived in a hall room or a big house; such things are quickly forgotten and have no effect. But your companionship and what you have done in work, thought, and play are the things that do count. There is an intercommunication between ourselves and others, of such a nature

that perpetually night and day we receive and give forth again influences which model us and gradually change us and our mode of life, as expressed by our thoughts.

Minds of Culture are rich in radiating force; not only expressing their Culture but communicating and drawing it out. The giant oak is innate in an acorn which may be eaten by a pig or trod under foot. Fortune protects one acorn in a thousand, and one young shoot among scores; but those sure to survive and become oaks are those that are nurtured with the surest care and kept from injury in their youth. Give your innate Culture the same protection that you would any other rare and valuable and tender plant, and weed out the associates who would choke its growth. "Live with the wolves," says the Spanish proverb, "and you will learn to howl."

Use Care in Choosing Your Friends

To associate with satellites instead of comrades, limits your development. The person vulgarly known as a "good mixer," who takes up with every kind of casual good fellow, is generally regarded with contempt, and being everybody's friend nobody trusts him and he is often dropped as quickly as he is picked up. "There are persons whom to know is to love and admire and others whom to know is to shun and despise," said Rabelais, speaking of the education of Gargantua.

Necessity exists then for rejecting many proffered friendships and stripping yourself of those who are of no value, because from them nothing is to be had and nothing is to be learned. Friendships with such are of real injury to the expression of your Culture. At your mother's knee you were told that "evil associations corrupt good manners." So too if anybody annoys you, drop him. You must ask yourself whether it is worth while to put up with one's repetitions of the same qualities, increasing in aggravation as he becomes more familiar with you, like the seducer who begins his carefully laid plan by letting his arm slip protectingly around an unsuspecting girl at the first opportunity. Then is the time for the girl to stop him if she would save her virtue, and so you should resist the beginning of insidious temptations that may corrupt your Culture.

You would do well upon your second reading of this chapter to review carefully the information herein, and make a mental or written list of your acquaintances. Set down, either in your mind or on paper, a careful note of their good and bad qualities and after balancing these accurately, decide which you should cultivate and which you should drop. If you desire to improve yourself, it is just as necessary that you should balance the books of your acquaintanceship from time to time as that the business man should take a monthly trial balance or have an annual audit made of his busi-

ness. Seek out then those whom you might gain for the sake of your Culture.

In making such a list also make mental note of those with whom you feel contact gives you actual mental weakness so acute as to be almost physical, and of those from whom you receive strength. Dr. Potet in his "Magnetic Therapeutics" said, "There are certain persons who when near you seem to draw something from you, absorb your force and your life; a species of vampire without knowing it they live at your expense. When near them one feels an uneasiness, a constraint, which determines in us an indefinable feeling. You are moved by a desire to escape and be far away from them. But these people have an opposite tendency; they come nearer and nearer to you, press closer to you and seem fairly to wish to join themselves to you, to draw from you that which is necessary to their lives.

"Other persons on the contrary bear with them health and life for you. They seem to radiate joy and sunshine and people seek them out. One likes to touch their hands, lean on their arms; something soothing which magnetises you quite unconsciously seems to emanate from them. Drop those that injure you; cling to those that aid you. Remember the strongest reasons are the best." But bear in mind that if people see that you are choosing them as friends for selfish reasons they will be quick to realise it and drop you.

Test Friends Before Letting Them Twine

Friends are like a fountain pen; you may try a hundred before you find one that suits. You should as Plutarch advises "test them before letting them twine." There is a graduated scale of intimacy from introduction and nodding acquaintance through an endless series of kinds of friendship to that which is perfect and which Emerson has well termed "a masterpiece of nature." This great essayist, like all other noble minds, has written much of the delights of friendship though not overlooking the pangs it may bring, any more than Solomon did in his occasional warnings verging on pessimism in the book of Proverbs, which you should re-read in your Bible as the greatest treatise of all on friendship; a wonderful piece of literature in simple, beautiful English and which has given the great Jewish king his universal reputation as the wisest of men.

"My friends come to me unsought. The great God gives them," said Emerson. It would seem that he is right in a sense, though the more practical Bertha Conde was more explicit when she wrote: "As a rule, our friends come to us in three ways; through an affinity of spirit, a common work, or a mutual purpose." These two apparently conflicting statements both imply however that the mutual recognition of a burning purpose of some sort in common and a kinship of souls is the real origin.

Often the thrill of meeting is taken for true friendship, just as the foolish girl may think she has fallen in love at first sight with a man to whom not long afterward she gives not a second glance. In friendship as in love there must be some foundation beyond magnetic attraction if it is to endure. "Real friendship is a slow grower, and never thrives unless engrafted upon a stock of known and reciprocal merit," Lord Chesterfield told his son.

Only mingled ignorance and conceit expects devotion without giving any.

Wealth Cannot Buy Friendship

One of the curses of wealth is that it cannot buy friendship, and even where friendship exists the rich man is suspicious that he would meet the fate of Timon in adversity, holding with Lady Blessington that "friends are the thermometer by which we may judge the temperature of our fortunes." A reputed saying of John D. Rockefeller's was: "A friend you have to buy won't be worth the price." Just as the dog sticks to a friend even in adversity so your real friend will cling. One should be as ready to protect friends as a faithful dog is to protect its master. It is worldly wisdom as well as decent loyalty, for the resulting gossip of your sincere devotion makes other people wish that they too had a friend like you, and they will seek out one who has proven his worth by the test of fire.

Above all, safeguard the confidences of your friends and make as few confidences yourself to any one as possible; for friendships are easily broken, and when mended show their patches; the last word in a quarrel may be the most dangerous of infernal machines that may let loose all the confidences you have bestowed. That favourite of Queen Elizabeth who introduced tobacco into England and who threw his coat into the mud to keep the queen's feet from the mire, gave a young friend this word of advice: "If thy friends be of better quality than thyself, be sure of two things; first that they will be more careful to keep thy secrets because they have more to lose, second they will esteem thee for thyself and not what you possess."

After all it is summed up in the proverb wrongly ascribed by Emerson to Omar Khayyam, but which actually was a saying of Ben Ali Taleb, Mahomet's son-in-law, and is thus translated by Lowell:

"He who hath not a thousand friends hath not a friend to spare; and he who hath one enemy, will meet him everywhere."

Dowagers Best Aid to Social Aspirations

The right woman has always done the most for social advancement of the aspirant. Although in Europe society has been largely in the hands of men, in America its control has been gynocratic. But the women of sixty rule in America, not the women of sixteen; so it is well to pay astute

court to American dowagers who rule society with an iron hand as did the former slave girl who as dowager empress tyrannised China before the "Boxer" rebellion.

Sir Richard Steele said that women should be characterised by "tender fear," but to-day the world wants them educated in resolution and courage, and clinging vines find few oaks around which to twine. Hence the success of the business woman who brings the poise that has made her a successful go-between in an office and who has developed tact and other qualities that serve her well in social life when, as so often happens, she is given an opportunity for their expression. There is indeed nothing attractive about timidity and nothing lovable in fear, though it may inspire transient pity. All weakness, whether of the mind or body, is deformity and disease, and is the reverse of interesting. Fear in any form is mean and unattractive; courage is dignified and graceful.

The feminine revolt against man-made laws has brought with it a new type of woman in which poise of Culture is essential. More and more has the American woman become, as Adouard informed the wondering French a generation ago, "truly the companion and associate of man." Indeed there are those who believe the ancient Roman senator Cato has had his prediction fulfilled when he warned: "The moment women have arrived at equality with you, they will become your superiors."

Pitfalls for the Unwary Novice

Herein lie many pitfalls for the unwary novice in society. For as James Parton said: "Women do not disapprove their rivals, they hate them." But we cannot do, if we would, as did St. Columba, who would not allow a woman on the island of Iona for "where is a woman there will be mischief," he said. We must accept conditions as they are and realise that society is in the hands of women and they can be powerful either as friends or enemies.

This holds out hope to women who have not great personal beauty, even more tangible hope than Emerson gave when he said that beauty without grace was the hook without bait.

But as that keenly appraising George Eliot, who understood women and wrote like a man, said: "Ladies are not the worse disposed towards a new acquaintance of their own sex because she has points of inferiority," and to continue to glide over this thin ice without danger, we give the pessimistic philosopher, Schopenhauer, as authority for the statement that "dull, stupid and homely people have more friends than any one else because people like to be with contrasts."

Physical beauty in a woman is almost a handicap to her with others of her sex; and often a man who has nothing but beauty as his capital, suffers in the estimation of women for they seek men of strength, who know and do. There are many social favourites like Sir Ralph Sidney, who in his day was the

darling of man- and womankind yet was, as a contemporary says: "no pleasant man to see; his face being spoiled with pimples, and of high blood and long."

Best Way to Avoid Making Enemies

Avoid making enemies. This can be done by merely holding your tongue, even under the greatest provocation. Walk away as quickly as possible, but with dignity. Remember your reputation is always at the mercy of the envious. As Goethe says: "It is useless to complain about your enemies for they can never be your friends."

If possible no animosity should be shown to any one. A person of Culture never allows any one to see that he has lost his temper. Not to give way to hate is one of the first rules of success; perhaps at least half the battle. The intoxication of anger like that from alcoholic beverages shows us to others and hides us from ourselves. "Anger," says Clarendon, "is the most impotent passion that accompanies the mind of man; it affects nothing, it goes about and hurts the man who is possessed by it more than any other against whom it is directed."

One should not despair of winning social success because unsuccessful at the first attempt. It is no uncommon thing for a man or woman to be awkward on first appearance in society, yet afterwards by pluck, practice, and perseverance, become a fine dancer, fine conversationalist, and in time a leader

of fashion. Such indeed was the experience of one man who was the arbiter of New York society for a decade.

Perseverance is the mother of all things; it means the triumph of one's will power over weakness of will. Nowhere is it more essential than in social life. It must be based on a profound study of the determining causes, the combination of which is sure to lead to success. It is in a word the slow but sure way to a goal that assumes a more definite shape the nearer we approach it.

Do not wait for the desired Culture to come to you, but rise up and set out to look for it; when you possess the ability to express it do so before your friends that they may admire and benefit, and others too will see and recognise your ability.

These three famous words that formed the motto of Edmund Burke, who carved a place of power for himself with them, might well be made your own device: "Remember, Resemble, Persevere."

Exemplifications

How to Judge Character by the Face

The face is the sublime foundation of complete, convincing and perfect expression; while it may be trained to express emotions yet the eyes and the mouth will always reveal to the student of human nature the traits of their owner.

There is a difference between the eye of a man

and the eye of a woman. The former possesses the epic, philosophical, and intellectual; the latter is famed for its softness and brilliancy, the exercise of tender sentiments, characteristic delicacy, vitality, intelligence, and truth.

Women frequently destroy the distinguishing characteristics of their eyes by a thick artificial line on the under lid. This is an error, the upper lid is the striking feature upon which much of the character depends and might be pencilled, the lower lash does not in any great degree contribute to the making of the eye and should be kept light and tender to softly merge into the cheek.

Form and expression depend on the eyelids and position of the head; and intensity is strongly marked by the eyebrows. The eyes are the index of the mind. The muscles of the eyes obey the will and also act involuntarily, subject to the affections of the mind. Their complicated fibres serve no purpose but to convey impressions to the soul, and give external impression of them.

The eyebrow plays an important part, giving the form to the eye in different degrees; governing the forehead more particularly in man than in woman. Its elevation is indicative of intellectual power; it is arched in doubt, surprise or fear, laughter and admiration; contracted toward the nose and lowered in rage, despair, jealousy; and in grief and pain contracted and raised upward toward the inner extremities.

The eyes are truly regarded then as the most expressive part of the face and few are able to control them. More than this they come in time to be, by their general appearance, an actual mirror of the soul.

The following are the accepted conclusions of the most expert character readers as to the meaning of various types of eyes.

Large bright eyes.—People who possess such eyes are generous and honest. They make good friends and can be trusted always.

Small bright eyes.—The individual whose eyes are small and bright is good hearted but quick tempered and inclined to jealousy. Whatever he wants he goes after and persists until he gets it.

Eyes deeply set in the skull show a crafty disposition, yet the person who possesses such eyes is wise enough to hide his craft, so as to get what he wants without others being aware of it. Of a superstitious and jealous disposition he nevertheless has fine perceptive faculties.

Expressionless eyes.—Avoid people with such eyes. As a rule they are fonder of themselves than of any other person and are not to be trusted.

Piercing eyes.—Such eyes indicate thrift and foresight, ingenuity and intellect.

Sympathetic eyes.—When you look into such eyes you may be sure that the owner is kind and gentle and will never knowingly hurt any one's feelings.

Mischievous eyes.—These eyes belong to people who are usually frolicsome and mischievous; yet some with such eyes are deceitful and sly.

Mild eyes.—Gentle and confiding are the persons with such eyes, yet they are careful in money matters. They have genial natures and good memories. They seldom care much for the opposite sex.

Wall eyes.—Rascals often have wall eyes, which indicate deception, bravado, and a disregard of others verging upon extreme of selfishness.

Saucer eyes indicate a marked tendency to boss every one, especially in the home. Always complaining and suspicious, the person with saucer eyes has one good trait, love for his, or her, own children.

Eyes that protrude slightly.—Those who have such eyes are brilliant conversationalists and have very pleasant dispositions; their anger is short lived. Many authors have these eyes.

Pop eyes.—Pop-eyed persons as a rule have a keen sense of humour and look only on the bright side of life. People who are depressed or in an anxious state of mind will find them good comforters.

Slowly rolling eyes.—These eyes are not to be relied upon. They indicate one who cannot make a decision.

Eyes that look steadily at you.—Cautiousness and keenness are expressed by such eyes, which may

be cold as ice or melt into genial warmth as their owner's mood changes.

Eyes that move quickly betray a nervous temperament. Their owner loves money and beautiful things. He is either very jolly or very morose. One can easily detect to which extreme he is inclined.

Shifty eyes indicate an extremely tricky person. Lacking strength of character they strive by mock modesty to gain their own ends. It is better to avoid shifty eyes.

Staring eyes belong to persons of feeble mentality. They possess neither intellect nor control over themselves.

Wild eyes.—Imbeciles or those who have had a severe mental shock or great trouble have eyes that have habitually a wild look.

Cross eyes sometimes show selfishness.

Eyes set close together reveal a person who is not truthful but is deceitful and tricky and disloyal in friendship, love, and business relations.

Eyes set far apart on the contrary show truthfulness and generosity, loyalty to their friends and to those whom they love; their possessor will stick to his business partner to the end.

Dreamy eyes are usually oblivious to their surroundings and indicate an amorous disposition.

Half-closed eyes.—Indolence, which sometimes hides shrewdness and love for the opposite sex.

Wicked looking black eyes.—The person having such eyes should be avoided for he is apt to be

treacherous and faithless. Rascals and villains often have such eyes.

Black or very dark brown eyes denote a quick temper and equally a quick wit.

Grey eyes usually indicate cleverness and energy; yet some grey-eyed people are very cruel and domineering, even though they may be keen and intellectual.

Blue eyes are inclined to mercy and more to be trusted than grey.

Hazel eyes.—This rare color signifies honesty.

The Mouth.—Every bad habit defaces the soft beauty of the mouth and leaves injurious traces. Intemperance colors and distorts it; ill nature wrinkles it; envy and malice deform it; voluptuousness bloats it; ill health and sorrow affect it perceptibly.

The lower lip is the active organ and its position shows just what action is contemplated by the mind.

The indications of character from the size and shape of the mouth as recognized by physiognomists are as follows:

A large mouth shows a generous disposition, loyalty to friends. If however the lips are loose it is a sign of crudeness.

A medium well shaped mouth indicates a brave and courageous nature.

A small mouth denotes cleverness; some say stinginess.

The upper lip thicker than the lower indicates

an unstable nature and those who have such a mouth are usually lacking in good judgment.

Lower lip thicker than upper, reveals a person of endurance who is ambitious to possess the best that life affords.

Mouth drooping at the corners, when very pronounced, shows a jealous nature inclined to suspicion and also many worries and much trouble.

Mouth with the corners turning up on the contrary shows a joyous nature that cannot be saddened by the annoyances of life.

Straight mouth means an evenly balanced nature not given to going to extremes.

Very thick lips show love of the sensual part of life.

Thin lips denote parsimoniousness and caution; cruel and intolerant of other people's opinions yet often with animal propensities carefully concealed. Fanatics almost always have thin lips.

A mouth drawn tightly inward belongs to the one who is very reserved, has great dignity at times and great timidity at others. These people have been repressed in early life or have been born with a straight-laced disposition.

The chin is also of value in judging character and is regarded as showing an inherited disposition.

A projecting chin signifies a positive mind.

A retreating chin, weakness and deficiency.

A sharp chin, acuteness and craft.

Double chin, indolence and sensuality.

Angular chins belong to the discreet, firm and well disposed.

Flat chins show a cold and dry temperament.

Small chins reveal timidity.

Round chins with dimples indicate kindness.

Sharp indentations in the middle of the chin seem to suggest a judicious, calm, understanding and resolute perception.

Social Friendships [1]

"A faithful friend is a strong defence, and he that hath found him hath found a treasure," says the Bible.

Relationships properly so called proceed from interest and necessity. We desire to have acquaintances, we find them necessary, so as to "see a little company," to have people at our parties and our funerals, to feed our vanity, to amuse ourselves, and to get into a certain set.

Nay more, we form as large a circle of acquaintances as possible (this is almost an axiom with modern society) with the result that all trace of art in this matter entirely disappears; for you can hardly call it "art" to leave your card on a thousand people to whom you are, to say the least, profoundly indifferent.

Your acquaintanceship only approximates to art when it is the nursery of friendships,—in so far as it produces a bud of sympathy which will by and by

[1] By the Duchesse d'Ursel.

blossom into a select and precious affection for persons bound to you by no material tie, either of blood, interest or obligation. Thus regarded, multiplicity can only be injurious. But it presents this advantage, to which you must allow full weight—that it helps to idealise men by giving us a kind of abstract knowledge of them almost solely through their actions and their ideas—a very different thing from knowing the men themselves in as much as, from one cause or another, the lives of very few men exactly correspond with their ideas.

It will, however, always be necessary to come into more or less relationship with one's fellow men. What is the principle of selection to be? On what men can one hope to exercise an influence? Obviously on those who are capable of loving the same things that we ourselves do. All others are, and will remain, mere acquaintances.

The point is then, to learn how to divine men; it is easier to divine them than to know them. For those who possess any strength of character often tend to be reserved; they are like nuts whose kernel is sound enough but is concealed under two or three husks; cracking is more effectual than paring.

As for those who are all on the surface, they are the tribe we know least of all. Gesture is nothing, or at any rate is not to be estimated according to its intensity. The person who kisses your hand is doing no more than a dog that licks it; the sober, measured gesture of an experienced man has deeper

meaning than the antic gesticulations of a child.

We meet in the world, moreover, many people of importance who so carefully conceal themselves behind their possessions that we are in great straits to estimate the men themselves. In name, fortune, and office, our marks are almost impenetrable. There is no cure but to strip them off.

It is certainly a fine thing to be "your father's son." In democratic societies especially. It gives one an enviable start in this present life to be born with a silver spoon in one's mouth or to inherit a great name. But such title deeds carry vast obligations with them and to-day, as at all times, the flower of a nation, its effective aristocracy, will really consist of men of strong and well developed individuality from whom a multitudinous posterity will spring. This does not imply that a man must necessarily work with his hands or serve behind a counter. But individuality will always retain its importance.

To read a man's character in his face we may rely upon his mouth and eyes. Though less mobile than the features in women, they will rarely fail to furnish useful information.

Joy displays itself on the lips, making them, so to speak, glow; desire makes them protrude like a ripe and ruddy fruit; disdain, essentially a lower emotion, curls the upper lip and causes the lower to project; anxiety draws down the lower lip with a marked tightening at the corners; while a tinge

of scepticism, or rather a feeling that life has nothing more to give, raises the lower lip and makes it fold over the upper.

In regard to the eyes, very few men are clever enough to veil them so that women cannot read them.

The habit of carefully analysing in this way the people who come to our notice will enable us to place them definitely in two categories; the weak and the strong.

The weak form the immense majority; but these also fall into two classes, those who are downright encumbrances, mischievous and incurable; and those whose very weakness enables them to be turned into account.

How many of the poor class we know!

The nincompoop, for instance: the fellow with a stereotyped smile, irrepressible, amiable but addlepated. He is incurable.

The "society" pet: the man with intelligent but stony eye, impertinent at half a chance, dangling about fashionable ladies because it is "smart," a friend only to the depth of his hide. Frankly, madame, why do you make yourself a living sacrifice to these fellows?

Look at this other candidate for your friendship. Sincerity is the last rag of virtue left to him, and so he does not pose as a lily of the valley. He wants to grovel before an idol or to tear it down —a good fellow, kind, even honourable, and what

is more, a cheerful soul. But as to believing that a woman can exercise any useful influence—not he! The brain has had nothing to do with *his* knowledge of women. Such as he is women have liked him and will like him still, for many women are content with his type, matter of fact, transparent, uncomplicated. He never loses himself in a maze of niceties of propriety and respect. He is a man of the period and has no need of you.

Lastly there is the vast miscellaneous crowd of snobs, fortune hunters, lick-spittles, thin minds beaten to the thinnest, vain shadows, boobies who must be flattered and as grossly as you please.

Since nothing is impossible there are men who respect you. If I may be allowed to have an opinion I would suggest that these are the men whom women ought to prefer.

Lay down as your first principle that you like those who like you and you will have a host of friends; as your second principle that you love those who esteem you and the essential choice will immediately be effected. And this is really an easy matter. You are all true aristocrats. You like to be served but with a free willing service. You want men to be men not slaves, and to take you into their lives at the behest not of folly but of taste.

Platonic Friendship

A friendship between a man and a woman which is without any sex element, but is as if both were

men, is called a Platonic friendship. Its name comes from that of the great Greek philosopher Plato who urged such friendships and commended them as being ideal.

Cynics have often asserted that Platonic friendships were impossible, but the facts prove the contrary.

In Arabia, with all the jealous separation of the sexes, men and women have become one in the bond of holy friendship by sharing each other's blood; and in such a case marriage would be deemed incest. Hence the relation is of the purest and most unselfish nature. Similar customs exist in parts of Africa, and there as elsewhere the tie of friendship thus formed between persons of two sexes is regarded as above all other ties in its enduring and unselfish nature.

The Christian religion finds also many illustrations of the same pure friendship between those of different sexes. The records of the early Christian church extol the devoted friendships of St. Jerome and Paula, St. Chrysostom and Olympias, of St. Ambrose and Monica, and of others not less eminent.

So all the way down through the later centuries even the cynic and scoffer have words of admiring approval for such friendships as those of St. Francis of Assisi and St. Clare, Michelangelo and Vittoria Colonna, John Locke and Lady Masham, Dr. Johnson and Mrs. Thrale, Fenelon and Mme. Guion,

Wilhelm von Humboldt and Charlotte Diede. Many like these in every land have furnished proof of the truth that no love is truer, none more tender, more abiding, or more admirable than a sacred, sexless friendship.

The Choice of Friends [1]

Do not let your vanity and self-love make you suppose that people become your friends at first sight, or even upon a short acquaintance.

Real friendship is of slow growth, and never thrives unless engrafted upon a stock of known and reciprocal merit. There is another kind of nominal friendship among young people, which is warm for the time, but, by good luck, of short duration. This friendship is hastily produced by their being accidentally thrown together and pursuing the same course of riot and debauchery.

The next thing to the choice of your friends is the choice of your company. Endeavour as much as you can to keep company with people above you. There you rise as much as you sink with people below you; for you are whatever the company you keep is.

Do not mistake, when I say company above you, and think that I mean with regard to their birth; that is the least consideration; I mean with regard to their merit and the light in which the world considers them.

[1] From the Letters of Lord Chesterfield.

Ourselves and Others

No section such as this can be complete without giving a summary of the rather sordid, yet partly true, doctrines of that most famous of pessimists—Schopenhauer.

Pessimism is a doctrine which despairs of finding in life any real happiness, dignity, purpose or beauty. Schopenhauer held that life is a futile struggle, compelled not by the desire to live but by the fear of death, which is inevitable. He contended that life is an insult to our intelligence and our sentiment; and that this is the worst possible world. You must therefore bear in mind his point of view in reading the following paragraphs:

It is a real recommendation to be stupid. For just as warmth is agreeable to the body, so it does the mind good to feel its superiority; and a man will seek company likely to give him this feeling, as instinctively as he will approach the fireplace or walk in the sun if he wants to get warm. But this means that he will be disliked on account of his superiority; and if a man is to be liked, he must really be inferior in point of intellect; and the same thing holds good of a woman in point of beauty. To give proof of real and unfeigned inferiority to some of the people you meet—that is a very difficult business indeed!

Consider how kindly and heartily a girl who is passably pretty will welcome one who is downright

ugly. Physical advantages are not thought so much of in the case of man, though I suppose you would rather a little man sat next to you than one who was bigger than yourself. This is why, among men, it is the dull and ignorant, and among women the ugly, who are always popular and in request. It is likely to be said of such people that they are extremely good-natured, because every one wants to find a pretext for caring about them—a pretext which will blind both himself and other people to the real reason why he likes them. This is also why mental superiority of any sort always tends to isolate its possessor: people run away from him out of pure hatred, and say all manner of bad things about him by way of justifying their action.

Beauty, in the case of women, has a similar effect: very pretty girls have no friends of their own sex, and they even find it hard to get another girl to keep them company. A handsome woman should always avoid applying for a position as companion, because the moment she enters the room, her prospective mistress will scowl at her beauty, as a piece of folly with which, both for her own and for her daughter's sake, she can very well dispense.

Our trust in other people often consists in great measure of pure laziness, selfishness and vanity on our own part: I say laziness, because, instead of making inquiries ourselves, and exercising an active care, we prefer to trust others; selfishness, because we are led to confide in people by the pressure of

our own affairs; and vanity, when we ask confidence for a matter on which we rather pride ourselves. And yet, for all that, we expect people to be true to the trust we repose in them.

Politeness is a tacit agreement that people's miserable defects, whether moral or intellectual, shall on either side be ignored and not made the subject of reproach; and since these defects are thus rendered somewhat less obtrusive, the result is mutually advantageous.

It is a wise thing to be polite; consequently, it is a stupid thing to be rude. To make enemies by unnecessary and wilful incivility, is just as insane a proceeding as to set your house on fire. For politeness is like a counter—an avowedly false coin, with which it is foolish to be stingy. A sensible man will be generous in the use of it.

Of course, it is no easy matter to be polite; in so far, I mean, as it requires us to show great respect for everybody, whereas most people deserve none at all; and again in so far as it demands that we should feign the most lively interest in people, when we must be very glad that we have nothing to do with them. To combine politeness with pride is a masterpiece of wisdom.

We should be much less ready to lose our temper over an insult—which, in the strict sense of the word, means that we have not been treated with respect—if, on the one hand, we had not such an exaggerated estimate of our value and dignity—

that is to say, if we were not so immensely proud of ourselves; and, on the other hand, if we had arrived at any clear notion of the judgment which, in his heart, one man generally passes upon another.

If most people resent the slightest hint that any blame attaches to them, you may imagine their feelings if they were to overhear what their acquaintances say about them.

You should never lose sight of the fact that ordinary politeness is only a grinning mask: if it shifts its place a little, or is removed for a moment, there is no use raising a hue and cry. When a man is downright rude, it is as though he had taken off all his clothes, and stood before you naked. Like most men in this condition, he does not present a very attractive appearance.

You ought never to take any man as a model for what you should do or leave undone; because position and circumstances are in no two cases alike, and difference of character gives a peculiar, individual tone to what a man does. Two persons may do the same thing with a different result. A man should act in accordance with his own character, as soon as he has carefully deliberated on what he is about to do.

The outcome of this is that originality cannot be dispensed with in practical matters: otherwise, what a man does will not accord with what he is.

Never combat any man's opinion; for though you reach the age of Methuselah, you will never have

done setting him right upon all the absurd things that he believes.

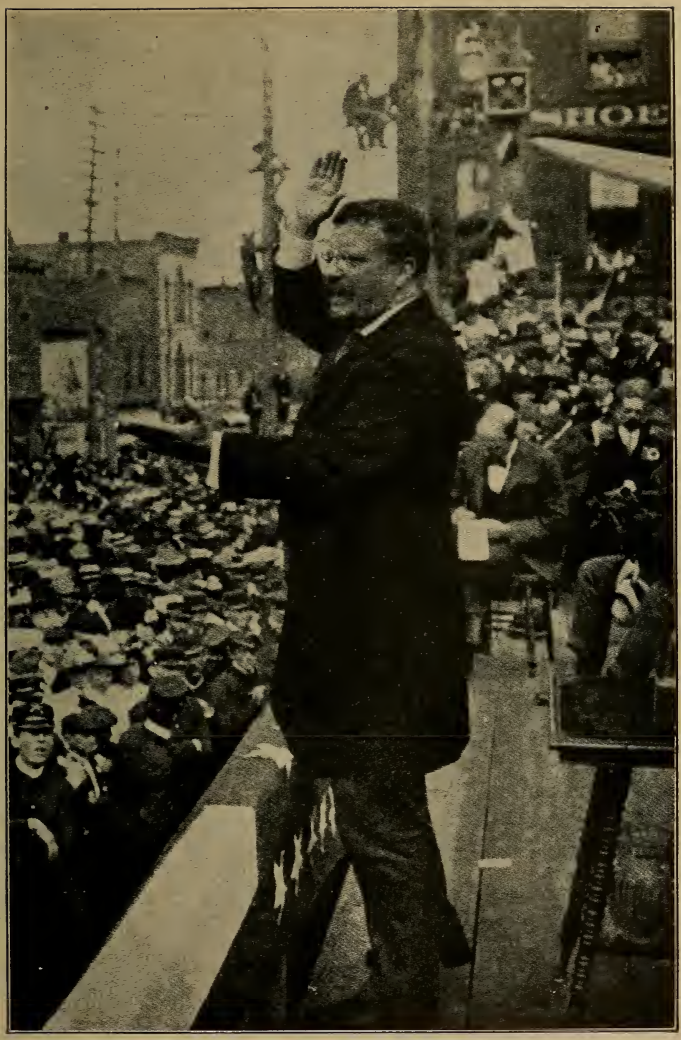
It is also well to avoid correcting people's mistakes in conversation, however good your intentions may be; for it is easy to offend people, and difficult, if not impossible, to mend them.

If you feel irritated by the absurd remarks of two people whose conversation you happen to overhear, you should imagine that you are listening to the dialogue of two fools in a comedy.

The man who comes into the world with the notion that he is really going to instruct it in matters of the hightest importance, may thank his stars if he escapes with a whole skin.

If you want your judgment to be accepted, express it coolly and without passion. All violence has its seat in the will; and so, if your judgment is expressed with vehemence, people will consider it an effort of will, and not the outcome of knowledge, which is in its nature cold and unimpassioned. Since the will is the primary and radical element in human nature, and intellect merely supervenes as something secondary, people are more likely to believe that the opinion you express with so much vehemence is due to the excited state of your will, rather than that the excitement of the will comes only from the ardent nature of your opinion.

Even when you are fully justified in praising yourself, you should never be seduced into doing so.



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Roosevelt attracted people because they knew that he was interested in them

For vanity is so very common, and merit so very uncommon, that even if a man appears to be praising himself, though very indirectly, people will be ready to lay a hundred to one that he is talking out of pure vanity, and that he has not sense enough to see what a fool he is making of himself.

Still, for all that, there may be some truth in Bacon's remark that, as in the case of calumny, if you throw enough dirt, some of it will stick, so it is also in regard to self-praise; with the conclusion that self-praise, in small doses, is to be recommended.

You should regard all your private affairs as secrets, and, in respect of them, treat your acquaintances, even though you are on good terms with them, as perfect strangers, letting them know nothing more than they can see for themselves. For in course of time, and under altered circumstances, you may find it a disadvantage that they know even the most harmless things about you.

And, as a general rule, it is more advisable to show your intelligence by saying nothing than by speaking out; for silence is a matter of prudence, while speech has something in it of vanity. The opportunities for displaying the one or the other quality occur equally often; but the fleeting satisfaction afforded by speech is often preferred to the permanent advantage secured by silence.

The feeling of relief which lively people experience in speaking aloud when no one is listening,

should not be indulged, lest it grow into a habit; for in this way thought establishes such very friendly terms with speech, that conversation is apt to become a process of thinking aloud. Prudence exacts that a wide gulf should be fixed between what we think and what we say.

At times we fancy that people are utterly unable to believe in the truth of some statement affecting us personally, whereas it never occurs to them to doubt it, but if we give them the slightest opportunity of doubting it, they find it absolutely impossible to believe it any more. We often betray ourselves into revealing something, simply because we suppose that people cannot help noticing it—just as a man will throw himself down from a great height because he loses his head, in other words, because he fancies that he cannot retain a firm footing any longer; the torment of his position is so great, that he thinks it better to put an end to it at once. This is the kind of insanity which is called *acrophobia.*

All those who profess to give instruction in the wisdom of life are specially urgent in commending the practice of silence, and assign manifold reasons why it should be observed; so it is not necessary for me to enlarge upon the subject any further. However, I may just add one or two little known Arabian proverbs, which occur to me as peculiarly appropriate:

"Do not tell a friend anything that you would conceal from an enemy."

"A secret is in my custody, if I keep it; but should it escape me, it is I who am the prisoner."

"The tree of silence bears the fruit of peace."

If possible, no animosity should be felt for any one. But carefully observe and remember the manner in which a man conducts himself, so that you may take the measure of his value—at any rate in regard to yourself—and regulate your bearing toward him accordingly; never losing sight of the fact that character is unalterable, and that to forget the bad features in a man's disposition is like throwing away hard-won money. Thus you will protect yourself against the results of unwise intimacy and foolish friendship.

"Give way neither to love nor to hate," is one half of worldly wisdom: "say nothing and believe nothing," the other half. Truly, a world where there is need of such rules as this, is one upon which a man may well turn his back.

CHAPTER VIII

HOW CULTURE IS REVEALED IN SPEECH

The Importance of the Voice

THE voice makes audible the invisible soul. A man may utter his words by rote, he may have learned to act his part with the skill of a finished actor, and he may be dressed in keeping therewith, yet his speech in ordinary conversation will betray him as surely as did the bray of the ass in the lion's skin.

The voice is the real medium by which we know of its owner's nature. Thus the various animals express their characteristics. Growl like a bear; howl like a wolf; bark like a dog, and talk like a man. The deep strong voice of man reveals his nature, as do the sweet tones of woman or the earnest mellow words of the Cultured, which are like the richest music expressing emotions like an organ, but with an even greater beauty which no other instrument can rival. For as Zeno said, "The voice is the flower of beauty," and the words of the Cultured can be compared only to "celestial melody" as by Longfellow or to "spoken sunshine," as by Moore.

Changes of voice in conversation usually are not voluntary, but spontaneous and directly mirror mental conditions, as well as emotional transitions. This is why the greatest actors must feel as would the characters they impersonate, and say that if they are playing noble heroic rôles they actually feel the noble impulses and the strong tonic of the heroism assumed; when they play mean, contemptible parts they feel mean and debased. Thus it is not surprising that as Dr. Curry, president of the Boston School of Expression, told his classes: "We cannot produce satisfactorily, by a mere act of the will, even with the utmost care, the conditions for tone established spontaneously and in right unity by direct action of imagination and feeling."

If we endeavour to make the tone by will, there will always follow certain extra and unnecessary efforts in the breathing muscles or in the passage through which the voice comes; some endeavour to pull the mouth open, causing constriction of the harmonious vibrations of the voice. The conscious as well as the subconscious mind and every fibre of our being must be saturated with the idea before we are able to make the voice truly express it. The inadequacy of words to express feeling is well known; it is the voice that furnishes the natural expression of the feelings that are in the soul. A disagreeable voice combined with slovenly speech causes its owner to be shunned everywhere. The gentlest birds are those with soft sweet voices; sparrows,

hawks, crows, and other feathered robbers warn of their disposition by their discordant notes.

The Music of the Voice

Man, the most complex of all animals and bearing in his being the possibility of possessing in greater degree every capacity for feeling, whether good or evil, than any other animal, has therefore the greatest possibility of vocal expression. A man's words are veritable instruments of music; but the soul supplies the meaning just as the violin in the hands of a master can show the emotions which the music of a great composer has aroused in his soul. An ignorant man can take these same musical instruments and play as discordant a jargon of words as the tintinnabulations of an amateur band at its first practice; but when a master touches them the words seem to have an unexpected soul as does an orchestra under the direction of a Campanini or a Thomas. Some words sound out like drums; others breathe memories sweet as flutes; some call like a cornet; some shout a charge like the bugler's trumpet; some are sweet as the soft murmurings of gentle zephyrs through groves of whispering oaks. The power to move the soul and stir in others emotions that the owner of a voice can feel, seems limitless. Actions may speak louder than words, as the proverb has it; but from the days of the Garden of Eden to our own, speech has been the real cause of every important human movement. Not only is

speech indeed the one thing to which the word "soul-stirring" can be most fitly applied, but in the words of Dryden:

> "Speech is the light, the morning of the mind;
> It spreads its beauteous images abroad
> Which else lie furled and shrouded in the soul."

The evolution of man's voice is the story of his evolution in the expression of Culture. From the first primitive sounds that he made in common with other animals, as he grew to be capable of sensations, emotions, and thoughts that marked his progress in the scale of the world's development, came the tones as well as the words by which he is able to communicate them to others. Speech has become as vivid as a series of motion pictures, which, with perfect continuity and the composition that comes from the proper tones of the voice that uses it, may tell any story; and in music more beautiful than that of any orchestra.

Culture is Displayed by the Voice

The ear is the arbiter of speech. Its sound is the test of voice and of words, which make a man's language. The pleasant voice and delivery, the breeding implied in correct speech, the evidence of character and Culture in the touch of distinction in the vocabulary, all contribute to the impression a man or woman makes on the Cul-

tured. Its influence for good or evil is so great in the constant tests of social and business relations, and so widespread is the belief that language denotes the man, that many of the most Cultured make that the supreme test. While he was President of Harvard University, Dr. Eliot, himself one of the most Cultured men of his generation, said: "I recognise but one essential equipment that is an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother tongue."

This is the handicap that confronts so many in the struggle they are making to express their innate Culture. Speech and especially the tone of voice, being so much the direct result of environment, those whom circumstances have forced to live amid unsuitable surroundings in their youth find they have formed habits that unfairly brand them as undesirable acquaintances for those of Culture. But such habits like any other can be broken, and, overcome one at a time, they will be banished forever, and as each is extinguished the power of the will increases and the new tasks which it is assigned to perform are accomplished with increasingly greater ease, until all of the bad habits have been removed and innate Culture is given complete expression.

The tone of the voice is equally important as the words. A pleasant voice is the direct result of the mental poise that earlier chapters

have explained how to acquire, and the assurance that comes from gaining knowledge of the right thing to do. The doing of it, because your innate Culture tells you it is right, makes each phase of the expression of your Culture an easier task. All men make mistakes. The very authorities on the use of words are caught napping by each other and so there is no need for despair when a few of the expressions that we know to be incorrect escape our lips. It is our part to do the best we can—our real best; and let our will exert itself in a perseverance that will conquer all obstacles.

How to Acquire a Cultured Voice

The real secret of a Cultured voice is that it shall come from the chest, and not from the head or throat alone, else it will be thick and coarse or high pitched and unpleasant. This can be done by distinct articulation and allowing opportunity to breathe in slight pauses between words, which will serve to help give due deliberateness of utterance that makes the words complete and intelligible. The lips should move as the letters are formed and the tongue should be allowed to move freely in the mouth. Practise alone by reading aloud this and other chapters of this work. If you have a friend of Culture who will frankly comment, it will be of great help. For you must remember that just as no one sees himself as others see him, so no one hears himself as others hear him. The country boy

living by a murmuring brook soon fails to notice it; a seaman can become inattentive to a howling gale, and some men have become so accustomed to the noise of a boiler factory that they could sleep inside a boiler while it was being rivetted. But to the person of Culture a loud coarse voice in flippant, crude, slipshod speech is as disagreeable as the noise in a boiler factory is to one unaccustomed to it.

The Voice must be Natural

The voice that King Lear said Cordelia had, "ever soft, gentle and low" is as excellent a thing in man as in woman. Such a voice will, however, always be dependent largely, if not entirely, upon the mind whose thoughts it expresses and a sensibility that is not innate cannot give a gentle voice. On this account there is little that voice culturists can teach for the conversational voice, except the method of enunciation that has been indicated in a former paragraph. At elocution schools many affected tricks of use only to the elocutionist or orator are apt to be acquired. To have the notion that expression can be governed by strict rules makes for the mechanical and a lack of naturalness that defeats the actual expression of Culture. This, as all else that denotes the gentleman or lady, must be more or less spontaneous and subconscious. It can, and must, be done by habit else it will appear mechanical and unnatural. The desire to acquire Culture is the best proof of its innate possession

and it must be continually borne in mind that in this, as in other phases of Culture, we cannot receive it from without. It is not something that exists independently of us, it is only the form of its expression that we can learn, and we can only learn that as our innate Culture convinces us that the accepted standards for its expression are correct. Such a realisation is proof that we possess Culture and that being the case it naturally follows that its expression is attainable.

Do not Fret or Scold

A great fault with men as well as women, is fretfulness, and a peevish discontent that causes scolding in a high pitched voice. Bad as it is in men, it is unpardonable in women, and detrimental to them however great their beauty. Soft silvery tones, as Charles Lamb has said, will make a plain unassuming woman positively attractive. "In the social circle how pleasant to hear a woman talk in that low key which characterises the true lady. In the sanctity of the home how such a voice soothes the fretful child and cheers the weary husband." And a great part of the moral atmosphere of a home is due to the tone of voice of the wife and mother and perhaps to as great a degree to that of the husband and father. The man who scolds all day at the office and comes home to growl all evening at his fireside or to bark out only a few surly words is an evil force.

"Let your speech be always with grace," was St. Paul's admonition. Such speech carries with it a persuasion that invades the soul like the invisible molecules of a soothing balsam poured from a kindly hand and infiltrates through our system, communicating to us its virtues, and brings peace, comfort, sympathy, and restfulness.

Bad Habits that Affect the Voice

Ruinous also is the "yo-ho" and other screeches over backyard fences and across the street, or the strident cries of "hey" and the yells to neighbours that are regrettably frequent in the suburbs. Simply because neighbours have the poor taste to be guilty of these habits, is no reason why their example should be imitated by those who know better. Coughing and clearing the throat are other habits that are not only uncultured but a positive source of annoyance to Cultured sensibilities. Many people lazily grunt like pigs instead of saying "I beg pardon" when they fail to catch what has been said. Then there are also people who talk noisily even in a quiet room; and they are the ones who talk the most, expressing opinions on everything whether they know anything about it or not. Quietness of voice, speech, and manner, marks the well bred and makes their measured and well articulated words carry an importance that no mere shouting can convey. "Command of a language so

that both the words and the voice shall be correct involves the most valuable discipline and Culture that a man is capable of receiving," according to Professor Hinsdale of the University of Michigan, one of America's greatest educational authorities, and none disputes his assertion.

One of the ladies of Boston society who earns her living as a teacher in the public schools has told how when she took to task one of her pupils for drawling his words, the boy replied: "Mo—theeer—draaawls—her—n." Thus does unconscious mimicry lead to the acquirement of bad habits. For those who persist in limiting their usefulness in the world by sheer laziness and whose ignorance is voluntary there can be no pity if they suffer for their faults when the proper effort will lift them free. Those grown to years of discretion should be careful in their associations. Evil associations corrupt the speech even more than they do other good manners. A man is strong in proportion to the quantity, quality, and variety of forces that he absorbs from others. So a lack of command of Cultured language is taken as meaning that the person is either lazy or slovenly in thought or else that his associations have been, and still are, among those who are ignorant of the niceties of Cultured speech. If he seeks to enter social circles, as his ambition suggests, he finds no welcome, and quickly his new associates let him know that he "does not belong," and

if he were to ask the reason they might well answer in the words of the Jewish damsel who said to Simon Peter: "Thy speech betrayeth thee."

How Association and Imitation Affect the Voice

As we get our food and breath from the air around us so we get our speech from our neighbours; not the language that we write, but that which serves for our needs in daily life. Speech is not given at birth; the infant expresses himself in noises and cries of various kinds, but he does not spontaneously speak the language. Imitation transforms his thoughts into speech. Thus perhaps at one's very birth may have been stunted the graceful conversational charm of a Chesterfield or Madame De Stael, or the eloquence of a Daniel Webster.

Association with persons wiser, better, and more experienced than ourselves, on the contrary, always is more or less inspiring and invigorating. They enhance our Cultural expression and in no way more than in our unconscious mimicry of their voices and their words and phrases. We correct our estimates by theirs and become partners in their Culture. We gain from them some of the charm that they use in its expression. Yet some women corrupt their speech by gossiping with servants or other unequal associates and some mothers leave the choice of the companions who

will form their children's speech to mere chance. A woman's influence always will be the strongest that can be brought to bear in increasing the standard of a family's expression of Culture, and in no way can it be more effective than in the choice of fit companions for herself and those over whom she has control. "If you live with a lame man you will learn to limp," runs an old proverb quoted by Plutarch.

The Importance of Clear Pronunciation

One of the elementary tests of a gentleman, is his pronunciation of the word. Every syllable must be pronounced, but many people persist in overlooking the middle one, and even the word "gem-mun" can be heard frequently. The fact that the word is made up by the adjective "gentle" joined to the noun "man" ought to be a sufficient guide to any one. Incidentally this is a very good word, and it as well as the word "lady" are still used here and in England, although both are often used incorrectly in this country. A gentleman who sells calls himself a "salesman," and a lady who is a "saleswoman" should not call herself a "saleslady"; to do so would be as ridiculous as if she were to call herself a "club lady." Such expressions are regarded almost the same as "lady-friend" or "gentleman-friend," and are annoying to a person of Culture. The pronunciation of the word "Culture" is of im-

portance; it is not "Cul-too-er" or "shawr" or "shure," but the last syllable properly pronounced is like the "chur" in the word "church."

As in the case of "gentleman" it is important not to drop the first or middle syllables out of words, and such habits of speech as "gov'ment," for "government," and "'diklous," for "ridiculous," must be avoided. Another word whose syllables frequently are not all given is "February"; the "r" must not be ignored, but given its full sound as in "brew." The word is from *"februo,"* Latin for "purify," the Romans having had a feast of purification at that time.

Probably the worst fault of the speech of the masses is the omission of the final "g" from words ending in "ing," such as "morning," "running," "beginning" etc. One might as well say "giva da mon' and taka da monk" as to speak of "walkin' in Bron-nix Park in th' mornin'." Incidentally the person using the latter phrase would be apt to speak of the monkey's owner as an "Eye-talyun" instead of "Italian," the correct form, since "Italy" is the origin of the word. Such clipping of the past tense as "kep," for "kept" is almost as objectionable, and slurs such as "gray-deal" for "great deal," are also regarded as slovenly habits.

Pronunciation Differs

Most of these faults are due to careless enunciation or speech without thought. If a person will take the trouble to think before he speaks, and as

he speaks, he will instantly eliminate most of the slovenly expressions of which he is guilty. This, then, is the only secret of Cultured pronunciation; all else is a matter of opinion, for as the old story goes, "Either, eether or eyether is right, and the Cultured Irishman says, Naythur." Professor Sweet of Oxford University in his scholarly article on Phonetics in the *"Encyclopædia Britannica"* wrote: "A standard spoken language is, strictly speaking, an abstraction. No two speakers of standard English pronounce exactly alike. Yet there are some divergencies which pass unnoticed while others, less considerable perhaps in themselves, are at once felt to be archaisms, vulgarisms, or provincialisms, as the case may be, by the majority of Cultured speakers." Pronunciation, vulgar in one generation, may be fashionable in the next. One of the greatest of Shakespearian students has declared that if the great dramatist were to read aloud one of his plays the way he pronounced the wonderful English he wrote, it would be as unintelligible as a foreign tongue. And so to-day no one knows how Julius Cæsar spoke the words, *"Veni, vidi, vici."* The English say it, "Veen-eye, vie-dye, vye-sye"—the French "Vay-nee, vee-dee, vee-see," and many American scholars insist it should be "Way-nee, wee-dee, wee-key."

The twenty-six letters of the English alphabet have forty-five sounds to express, and so no author can hope to tell people how he himself pronounces

the words he has written. Following is an interesting example of the use of incorrect words which have the same sound as the correct words and which seemingly nonsensical jumble will, when read aloud, sound correct.

A rite suite little buoy, the sun of a grate kernel, with a rough around his neck flue up the rode swift as eh dear. After a thyme, he stopped at a gnu house, and wrang the belle. His tow hurt hymn, and he kneaded wrest. He was two tired to raze his pail face. A faint mown of pane rows from his lips. The made who herd the belle, was about to pair a pare, but she through it down and ran with all her mite for fear her guessed would not weight. Butt, when she saw the little won, tiers stood in her eyes at the site. "Ewe poor deer! Why due yew lye hear? Are yew dyeing?" "Know," he said, "I am feint two thee corps." She boar him inn her arms too a room where he mite be quiet, gave him bred and meet, held cent under his knows, rapped him warmly, gave him some suite drachm from a viol, till at last he went fourth hail as a young hoarse. His eyes shown, his cheek was as read as a flour and he gambled a hole our.

The last word in this remarkable and amusing paragraph is one of the few in our language in which the first "h" is unpronounced, the other notable exceptions being "honour" and its derivatives. Otherwise an American or an Englishman of Culture aspirates his "aitches" with care, and it is regarded as a sign of corrupt early association or of poor breeding when an Englishman says, "'am and

heggs." This same type of Englishman has a way of giving an "eye" sound to his "a," saying, "liedy"; and "stye-ble," not to mention calling his most popular newspaper the "Die-ly Mile."

Avoid Affectation in Pronunciation

The broad "a" of the Englishman of Culture, and which is much used by the best educated people in America, is a hard sound to describe. The nearest approach is the sound of "ah" from the chest, as we have advised in an earlier paragraph in this chapter. The pronunciation of such words as "glass," "last" and "pastor" is regarded as a test for high Culture. The tendency is to give the "a" either a thick throaty sound of "aw" or more often, the thin flat sound which it has in "an" or "at." Society and business circles are both more intolerant of the "aw" sound than of the flat "a," as the former is a parrot-like imitation that betrays itself as such, while the other often has been deliberately acquired to avoid an appearance of superciliousness, by aristocrats who have had to work their way up in business. There is nothing more ridiculous than an affected drawling of "ideah" or "sawr" by an American who is talking like a parrot. There are also ignorant people who say "mahn" and "hahnd," but draw the line at "ahnd." Also annoying is the drawling of "y-eh-ehs," which is nearly as bad as "yep."

The nearest approach to the correct sound of "a,"

as spoken by the English and the most highly Cultured Americans, is the Italian "a," as in "palm," which is almost identical with the interjection "ah." To get this sound, singing teachers make their pupils spend hours saying "ah," over and over again, from the chest.

It is best to avoid any affectation in pronunciation. If you have to use a word, you must do so, but it is best to avoid it if in doubt of its correct pronunciation until you can ask some one or look it up in the dictionary. The larger dictionaries have elaborate keys to sounds, but they are almost meaningless until put in practice or until one has heard such sounds pronounced correctly. Ask people of Culture how to pronounce a puzzling word. It is better to confess your ignorance than to make a mistake. People like to enlighten one; and a request of that kind is flattering. Not only is it true, as Montaigne said, that our best friends are those who admonish and correct us, but a request for such services often leads to a valuable friendship. W. H. P. Phyfe's "18,000 Words Often Mispronounced" is a very useful book, of which some 200,000 copies have been sold and which can be bought at any large book store and is, of course, in nearly every public library. If you do not care to buy a copy and have no friend you can ask, make out a list of the words that puzzle you most and go to a library and look them up in Professor Phyfe's valuable book. If you do ask a friend, be sure that he or she is a really

good guide. A poor teacher is worse than none in most cases, as it means more to be unlearned.

Pronunciation of Foreign Words

Foreign names should be pronounced as the natives of the countries use them, unless, as in the case of "Paris," "Rome," and "Vienna," they have been Anglicised. Thus we say "Raphael" instead of "Raffaele," though we pronounce "Cholmondely" as if spelled "Chumley" as the British do; but we say "Birmingham" not "Brummagen" as the British call their town; it is Cairo, Egypt, and "Kay-ro" for the Illinois town, and Rheims, N. Y. is "Reems" while the town in France is pronounced "Rahnse" in one syllable. Use the American pronunciation of foreign words if you do not know the foreign way and have no time to look it up. But after all, why should you be first to introduce a name that you do not know into conversation? Say, for example, "that town, what was the name? where the great cathedral was destroyed during the war; that champagne town, you know?"—and everybody will rush to air their knowledge and you will be regarded merely as having forgotten for the time being, which is no discredit, but you will be quickly told the name.

Accent

Accent is closely allied with pronunciation. Avoid ending every sentence with a rising or fall-

ing inflection, and also the over-emphasis of the last word. "Excuse *me,*" is regarded as vulgar. This and "Beg your pardon," should be said always in an even easy tone, unless some great injury has been done, when a "please" should be prefixed, and that is the word that should be accented. A modulated, pleasant, easy tone, without over-emphasis of any word except to express a real shade of meaning, is a mark of Cultured speech. Some of the foregoing points may be impressed upon the mind by memorising these lines of Oliver Wendell Holmes:

"Once more; speak clearly if you speak at all;
Carve every word before you let it fall.
Don't, like a lecturer or dramatic star,
Try over-hard to roll the British "R";
Do put your accents in the proper spot;
Don't, let me beg of you, don't say "How?" for "What?"

Allusion has been made to the difference in American and English pronunciation. There is also a difference between the words used. They say "terminus" for "depot," "guard" for "brakeman," or "trainman," "luggage" for "baggage," "lift" for "elevator," "goods van," for "freight car," "agricultural labourer" for "farm hand," and "maize" for "corn." British and American critics are in constant dispute as to which are correct; an American of course is convinced that our way is. Shakespeare said "apothecary" and "lawyer," not "chem-

ist" and "barrister" as do Englishmen to-day. A most scholarly essay by Senator Lodge of Massachusetts on "Shakespeare's Americanism," shows that much of our slang was the vigorous current speech of the most cultured Elizabethans.

Do not Use Slang

When Americans, Canadians, Englishmen, Scotchmen, Irishmen and Welshmen speak our common language differently, and each section of each country has its own dialects and its own standard of pronunciation, it ill becomes an American to ridicule the accent of men and women of alien birth who are pluckily trying to succeed in this country. Many of them cannot succeed and will not. If their choice of words is free from vulgarity and from grammatical errors not due to the different construction of their language, they will not be regarded less by Americans of Culture. For these latter know full well the difficulty we have in mastering the languages of other peoples and know that few of us are able to do so even after long study and residence abroad without using accent and grammatical construction that reveal our birth here.

Slang and dialect are two different things. Office or shop slang is, of course, all right during working hours, but should not be used in conversation in social life. The objection to slang comes from the people of greatest Culture for naturally they are the most particular in their choice of words, and

slang expressions are generally so vague and all-inclusive as to actually limit the vocabulary. Much of it is said to be due to the comic supplements and daily newspaper cartoons. But these should not be made a part of every-day speech any more than one would borrow illiterate dialect from the fiction one reads, or throw custard pies at people because it is done on the screen. Children especially should be guarded from the use of words so acquired or from unfitting associates. The desire of every person of Culture to have instruments to express his thoughts makes any limitation of vocabulary such as results from the use of slang a positive detriment, and in business life it is often a handicap as it induces a habit of slovenly, clumsy thinking. A man is unwise to lay himself open to such suspicion.

Some defenders of slang quote seriously what persons like Senator Lodge, Richard Grant White, and Brander Matthews have said, half in jest, but as that pioneer teacher of English, Alexander McGuffey said, the fact that vulgar words are in the Bible or the dictionary does not make them welcome in polite society, for the Bible had to tell of the doings of the wicked, as well as the good. Especially are women foolish to use slang, for not only is it generally considered unladylike, as well as rather too up-to-date, but unfortunately many a woman uses slang without being familiar with its origin or exact meaning and so speaks double

entendres which would make her blush did she but know. Even the common expression "put my foot in it" would not be used by a dainty maid if she knew the homely barnyard origin of the phrase. Slang is a positive handicap to the woman who is socially ambitious. Though some leaders of society may use it themselves, they regard it as positive impudence and unwarranted familiarity on the part of those on trial. We must always bear in mind Emerson's apothegm: "Society will pardon much to genius and special gifts, but being in itself conventional it loves what is conventional." In the same way it is very unwise to mispronounce French purposely; to do so lays you under suspicion of ignorance, even though it is an affectation of many English aristocrats who know better.

Use Simple Words to Express your Thoughts

Fastidious precision in language can be carried so far as to leave a person practically speechless. It is a proof of high Culture to speak of the most important matter in the simplest way. Hence use of big words is usually taken as an indication of lack of mental vigour as well as poor taste on the part of the user. Often the mistakes made show remarkable ignorance of the words that are spoken. Before her daughter became the wife of an Englishman of title who was afterwards to become ruler of one of his nation's greatest empires, the lovable mother was a popular figure in Washington society in spite

of her many oddities of speech; it was she who said that she lived on a certain avenue because she "liked to hear the cars going pro and con all day." It was another Washington lady who made people laugh because she spoke of bric-a-brac as "brick-a-brah," but it was a saleswoman in a small store in St. Augustine who, when a lady from the Ponce de Leon some years ago asked to see a polonaise, said "Oh, you mean a polanay." While discussing French words it might be well to recall that the French word for dowry, *"dot,"* has the final "t" pronounced and the pun "he needs the dough" would be unintelligible to a Frenchman, as he pronounces the word with the same short sharp "o" sound that some affected people give to the word "dog" to prove that they know better than to say "dorg."

A flood of grandiloquent words when a few will do, makes their user a bore. "Save me from talking to that woman," said a society woman of an amateur author of great social ambition. "If you ask her to come and see you, she never says she is sorry she can't come, but that she regrets that the multiplicity of her engagements may perchance preclude her from accepting your polite invitation." People who talk that way are just as funny as those end men who seek to "obfusticate" the interlocutor with "mellifluous verbiage of magnificent ponderosity." It would then seem that the advice regarding the expression of Culture in dress as given

in Chapter IV may be well applied to your choice of words. How closely the same rules apply to both is evident from the following lines from Pope's essay on "Criticism":

> "In words, as fashions, the same rule will hold.
> Alike fantastic if too new or old;
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside."

Words Not to be Used

Among words that are in greatest disfavour with the Cultured, and stamp their users as vulgar, are the following: "Swell," "bum," "elegant," "learn" for "teach," "banquet" for "dinner," "casket" for "coffin," "Mrs. President," "Mrs. Governor," "Mrs. Mayor," etc., "the deceased," "ain't" and "haint," "missus," "widow lady," "friend wife," "classy," "swipe," "nobby," "nifty," "hubby," "Friend Jones," "dump" for "abode," "shut up," "the wife," "photo." These are selected as the most objectionable and should be weeded from every vocabulary. The use of some may be defended, but it would be silly to gain ostracism for the satisfaction of butting your head against the stone wall of the opinion of people of Culture. As for "pants," "vest" or "gents," they are unspeakable.

One word that almost belongs in the foregoing list has been made the subject of a clever skit by the fine old Southern gentleman who writes editorials for the Columbia (S. C.) *State:*

" 'Well,' said the patient mother, 'what is your English lesson for to-morrow?' 'We have to put adjectives into sentences,' answered Tommy, 'Like this; one is "grand." "The grand piano stood upon the grand stand beside the Grand Cañon and the grandmother of the Grand Master of the Templars played it grand." Do you think that will do?' And the mother answered: 'That's simply grand.' " Thus you see how such words limit a vocabulary.

Other words that it is better not to use are: "authoress" for "author," "beat" for "defeat," "balance" for "remainder," "collided," "commence" for "begin," "couple" for "two" (the word "couple" means only a sexually mated pair), "decease," "devouring element" for "fire," "donate" for "give" or "gift," "endorse" for "approve," "inaugurate" for "begin," "lengthy" for "long," "loan" or "loaned" for "lend" or "lent," "standpoint" for "point of view," "tapis," "portion" for "part," "retire" for "going to bed," "progress" for "advance," "repudiate" for "disown," "no good," "awfully" for "very" (this is a Briticism), "phone" for "telephone," "allow" for "believe," "about" as a substitute for "around" or "concerning," "fire" for "discharge" of an employe, "love" for "like" (as saying one "loves" ice cream) "dry" for "thirsty," "funny" for "odd" or "strange," "had better," "party" for "person," "per" (except with Latin words, as "per annum," but not "per year"), "sure" for "surely," "ush" for "act as usher," "sick" for

"ill" as "sick" implies an upset stomach, "winterish" for "wintery."

The way to handle such a list as this is to recognise that, if you use many of the expressions, you cannot banish all of them at once from your vocabulary. You should take a few at a time that you know to be incorrect and cure yourself of the habit of saying them and when these have been eliminated rid yourself of others.

There are a number of words, that are really neither slang nor words, that are common in various parts of the United States and sound very unpleasant to those with any regard for Cultural expression in purity of diction. Such are "ketch" for "catch," "yaller" for "yellow," "cowcumbers" for "cucumbers," "bile" for "boil," "tomats" for "tomatoes," "kiver" for "cover," "kittle" for "kettle," "sparrow grass" for "asparagus." These corruptions are considered as a sign of uncouthness on the part of those who use them.

Avoid Mannerisms of Speech

The person who possesses innate Culture must naturally have regard for the sensibilities of others. On this account he should avoid falling into mannerisms of speech which will affect the poise of his language, just as do the physical mannerisms referred to in the chapter which discussed "Gestures and Carriage." Some people have an irritating habit of beginning every sentence with

"Now," quite unconscious of the effect of its irritating monotony. "See," "Don't you see," "Isn't that so," "See what I mean," and such unnecessary repetitions fall into the same class and have been an unmentioned handicap to the career of many a business man whose speech was otherwise blameless; for any little irritation may have its effect on a business deal. A too liberal sprinkling of "why" in your spoken sentences has somewhat the same effect.

An important factor in American finance, one who is known outside of Wall Street for his Culture and scholarship, carries this aversion to such an extreme that he will not go to luncheon with any one who asks him "for luncheon." He says that it sounds a bit too cannibalistic. You ask a person "to luncheon" but you do not invite him "for luncheon" as you are not going to eat him. So too, you do not "attend" a dinner. That is the business of the caterer or head waiter. "Attend" is an overworked word; people do not "attend divine services." Those of Culture say instead that they "go to church." You "live in a house," you don't "reside in a home." You don't "get married," but a man "marries" and a woman "is married."

Many social leaders quickly drop any newcomer who is, as one fashionable woman said, "positively indecent in her efforts to find indecency in good words." And she has no patience with people who affectedly say "limb" for "leg" and was indignant

rather than amused when a young girl spoke to her of "bed-dresses" when she meant "nightgowns." *"Honi soit que mal y pense,"* as another woman made plain to a new acquaintance who came up to her during an exhibition at the Metropolitan gallery where she was admiring a Bouguereau. "Do you not think that picture is indecent?" asked the younger woman. "No, but your question is," was the sharp answer. Affected modesty is a mark of ill-breeding, being regarded as the surest indication of an indecent mind. Many of the women who say "limb" for "leg" do not hesitate to disport themselves on bathing beaches without skirts or stockings and leave their corsets in the rest rooms when they dance.

Banish the Blemishes of Vulgar Speech

There are so many opportunities to make errors in the use of words and in pronunciation that the person who is trying to rid himself of faults that mar the expression of Culture is often dismayed at the task before him. But, inasmuch as Sir Walter Raleigh was right when he said that men's fortunes are more often made or unmade by their tongues than their virtues, it is absolutely necessary that the ordinary blemishes of vulgar speech be banished. When our innate Culture makes us realise that there are blemishes, the road is open and clear toward success and requires only proper effort. Though we stumble by the way we should not be discouraged.

A frank effort toward improvement of speech is in itself an advertisement of striving for better things that wins the approval of all whose opinion is worth while. Care should be taken to avoid any affectation and not use words if we are uncertain of their meaning.

"All men make mistakes" and Theodore Roosevelt is not the only man who endeared himself to people of every rank and file by a frank acknowledgment of them. It is the man who tries to prove that his mistake was not a mistake, who arouses resentment and sometimes contempt. When we make a mistake, as in the case of any misfortune that has already happened and cannot be altered, we should not allow ourselves to think that it might have been otherwise; still less that it might have been avoided by such or such means. Reflections of this kind only add to our distress and make it intolerable and create too great self-consciousness. But it is well to remember not to repeat it and to be on careful guard the next time. If we have made obvious mistakes it is well not to try, as we sometimes do, to gloss them over, or to find some excuse to gratify our vanity and lessen our humiliation. We should admit to ourselves that we have committed faults and open our eyes wide to all their enormity, in order that we may firmly resolve to avoid them in time to come. In strongly advocating such a course of action, Schopenhauer adds the shrewd comment that though such a policy means a great deal of self-in-

flicted pain in the shape of discontent, yet it should be remembered that to spare the rod is to spoil the child; and the same applies to grown-ups, even including yourself.

Gross vulgarity is the chief fault to avoid and the proper prevention is to be had from habit not from rules. Perhaps the best way to acquire the habit is to read aloud from some good book. When you find a word you cannot pronounce, look it up in the dictionary. Read aloud this chapter. Do not attempt elocution but pronounce every word with distinctness. When you meet with examples, think of others that are similar, as when you read of the way to pronounce the word "Culture" recall that "future" is pronounced in the same way. Look in your mind for examples that will strengthen the influence of what you read; it is good mental discipline. In the next chapter you will be told of the best and most interesting books that you can read to increase your command of English and at the same time be entertained while you are acquiring knowledge. The same chapter will discuss grammar and the niceties of Cultural speech.

Say Little and Listen Much

Meantime, a wise course is to say little and listen much when in the company of Cultured people. It is the policy that many wise men follow in business life. When a lawyer, who is at the head of one of the largest businesses in America, first took charge

he said practically nothing for several days and indeed for many months he did nothing but listen, as he afterward told his friends. Naturally such a policy, backed by ability, made him able to hold his own in knowledge and ability to express it against any one in his business when he was ready to speak much. To-day, wherever he goes, the newspapers seek interviews with him. They attract great attention because he never says anything unless he has something to say, and as this same policy is followed by him in business conferences he is always certain of being listened to attentively when he does speak, for his hearers know that the thoughts he utters have been well matured. There are many such men, and they recall the contrasting men of our acquaintance who make us realise the truth of Oliver Wendell Holmes' words: "The smaller the calibre of the mind, the greater the bore of a perpetually open mouth."

Begin at Once to Improve your Speech

The importance of your speech is so great that its improvement should begin at once. Since an immediate beginning is possible, delay is inexcusable. The man who says that he has succeeded without being careful of his speech fails to realise that his success might have been greater if he had possessed that expression of Culture. Because a man has built up a large fortune from an original investment of a few hundreds of dollars is no proof

that he could not have done better if he had had a few thousand to invest at the start. Nor is it ever too late to begin. Bishop Burch, presiding bishop of the Protestant Episcopal church at his death at the age of sixty-five, was fifty years old before he became a clergyman.

A man or woman may have fallen into slovenly habits of speech through unfortunate environment and may have slipped gradually into companionship with some whose influence on his Culture is actually evil. Its effect may have been shown in the acquirements of crudities of speech that are a handicap to social and business success. If so, he should to his "own self be true"; he owes a duty to himself to change such environment at all costs. No price is too great to pay.

To be always intending to live a new life but never to find time to set about it—is the same as if a man should put off eating and drinking from one day to another until he is starved.

The next chapter is entitled "How People of Culture Express their Thoughts." In it will be given instruction by which the little slips of speech that come from lack of association with people of Culture may be avoided. The proper substitutes therefore in conversation will be given with emphasis upon the distinction between "Business English" and "Social English." In each case not only are both the right and the wrong ways of saying things given but the reason for the difference is

clearly explained so the expression of Culture will not be parrot like.

Exemplifications

The Pronunciation of English

The vowel sounds are the most difficult.

Our alphabet is deficient in vowels. The vowels in English number thirteen; and yet we have only five symbols or letters by which to represent them. These thirteen vowel sounds are contained within the following words which may be arranged in three groups:

FIRST	SECOND	THIRD
far	fur(rier)	fol(ly)
fal(low)	fur	fall
fell		foal
fail		full
fill		fool
feel		

During the utterance of the first set the lips are kept widely open, but they become progressively closed as you proceed to the last, and in a similar way the tongue which is lowered and drawn back for the first becomes progressively higher and more forward as the others are uttered.

In articulating the second series of vowels the mouth is kept moderately open while the tongue is depressed.

The remaining vowel sounds are produced by making the opening of the mouth progressively smaller as you proceed from the first to the last, while the tongue behaves as during the production of the first series.

The consonants differ fundamentally from the vowels. A vowel sound is continuous, its duration being limited only by the duration of the expiration, whereas a consonant is only of momentary duration. A vowel is produced in the larynx, the resonating cavities above it merely developing, not producing, certain overtones it originates, while a consonant is produced in the mouth.

There is only a limited opposition to the breath in the production of a vowel sound, while the obstruction is more or less complete in the utterance of a consonant which is, in fact, produced in the mouth by barriers opposed to the breath, and which is unmusical, in effect being in the nature of a click.

The consonants may be classified according to the mode of production, thus:

The labials, in which the lips or the lips and teeth constitute the barrier. They are *b, p, m, v, f, w.*

The linguals, in which the barrier is constituted by the edge of the tongue and the teeth. They are *d, t, n, th* (in *thing* and *thin*), *s, z* (in *gaze*), *r, l, sh,* and *z* (in *azure*).

The gutturals, in which the barrier is formed by the soft palate and the base of the tongue. These

are: *g* (in *good*), *k* (in *king*), *ng* (in *tongue*), *y* in *youth*) and *ch* (as in *loch*).

Consonants may also be divided into the explosives, which are of momentary duration. Such are *b, p, d, t, r,* and the hard *g* and hissing *s* which are more like the vowels since the breath is imperfectly interrupted.

Correct Diction

Diction is the accepted term for the study of the spoken word and it is the mechanical means of the person who would speak correctly—such as what are called scales by the musicians.

Not only is diction the study of the pronunciation of words but of each letter in the word, consonants as well as vowels, and also of the mutes (silent vowels).

Rosina Filippi, one of the greatest teachers of elocution, tells how her teacher when she was a child used to make her say words as if there were double consonants in them. For instance she was forced to say the word *Recognise* as if it were written *Rreccoggnnissee.*

Try this yourself pronouncing it three or four times with all of the extra consonants and then say *"Recognise."* Note how your diction has improved. Such pains is the keynote of correct diction.

Thus we see the value of double consonants. Try the following words:

Generally	*Ggennerrally*
Honorably	*Honnorrabbly*
February	*Ffebbrruarry*
Library	*Llibbrrarry*

In this way you will learn to give the full value to syllables and not say *generly, honorbly, Febuary, libray* as is said by people who lack Culture.

Seymour Hicks, the famous English actor who was noted for his excellent diction, tells how he was given its first principles by a priest who visited his house when he was a small boy. Taking an orange from his pocket the priest would ask:

"What is this my boy?"

"An *onge,*" said little Seymour.

"No try again."

"An *ornge.*"

"No."

"An *oringe.*"

"No."

"An *awnger.*"

"No, it is an *Orrrange.*"

"An *orrrange,*" said little Seymour at last, who then had the correct pronunciation.

Every vowel has sounds which if not given their full value in your diction will make you pronounce words incorrectly. These vowels give the keynote to our breeding and proclaim it to all to whom we talk.

Practise giving the full vowel sounds in ordinary

syllables consisting of the vowel and the six most used consonants. Thus

B A, Ba.
B E, bee, ba, bee.
B I by, ba bee, by.
B O Bo, ba, bee, by, bo,
B U Bew, ba, bee, by, bo, bew.

Repeat this exercise substituting in turn for "B" the consonants D L R S and T.

In doing these exercises do not forget the doubling on consonants. These exercises will be of no use to you unless you exert yourself to say them properly.

Once you have mastered these primary exercises you will have mastered the chief difficulties of correct pronunciation of English.

Do not regard these exercises as trivial. They are of the highest importance. Every student of elocution and every actress or actor has had to spend hours going over these identical exercises. Please remember that we can only tell you how to learn. It is for you to force yourself to do the actual practice.

The greatest Teacher the world has ever had once told His students that they would understand the principles He taught only by doing the work enjoined upon them. His words (John vii, 16–17) contain a universal truth applicable to the

study of Culture, speech or any other science as well as the study of religion.

A second exercise which will be of great value in increasing the correctness of your diction is as follows:

Double all your consonants and keep all the syllables distinct in the following, as if you were hammering each syllable with a metallic hammer:

"Blessed is the man that walketh not in the cow-oon-sel of the un-god-ly, nor stand-eth in the way of sinners, nor sitteth in the seat of the scornful."

Be careful not to intone it merely because that is done in the churches. Say each word distinctly.

If you will take the pains to read aloud carefully the whole or a part of a psalm each day, giving full value to the sounds of the vowels and consonants, you will be surprised to find how you will improve your diction. The sounds that have to be made slowly at first will soon come from your throat with ease and beauty.

Articulation

Good articulation is an essential part of correct speech. The student should have noted the points mentioned in the previous exemplification, entitled "Correct Diction," and now should also make a careful note of the following:

By articulation we mean the distinct and correct utterance of each of the sounds of which a word is

composed. Words are divided into syllables; every syllable must contain one vowel sound and may have from one to five consonant sounds as well; the clear utterance of each of these in pronouncing a word constitutes perfect articulation.

All the various sounds which build up speech must not only be rightly formed and uttered but they must be clearly enunciated or given forth with sufficient force to reach the ear of your hearer. This is the primary essential in all effective speaking whether conversational, argumentative, or declamatory.

Your listener must catch readily every word that you say; the omission of a sound will often change the meaning of a sentence and destroy the voice of an argument or lose the point of a story. This by no means requires that you should speak loudly, as a speaker with only a low voice can be better understood and heard with greater pleasure when his words are spoken correctly with proper articulation than one who shouts. The voice of the shouter is heard at a greater distance but it reaches the ear as a confused noise rather than as an articulate sound.

Only those who speak low but distinctly are understood as well as heard.

Thus it will be realised that the difficulties in the attainment of good articulation lie in the consonant sounds. The vowels are easily uttered and prolonged when necessary, but to round off clearly

a combination of discordant consonants requires care and effort at all times. If clearness of utterance is not habitual by early training you must persist in such exercise as that recommended in the daily reading aloud of the psalms and assiduous practice will enable the student to articulate the English language perfectly.

Startling as it may sound, perhaps not more than one person in a hundred can do this. The majority are accustomed to utter words in a careless and slovenly manner. Their organs of speech have become partly paralysed for want of proper exercise. They do not even know the necessity of making certain muscular efforts in order to produce certain desirable results, because the elegance and beauty of perfect speech are unknown to them.

A few examples of difficult combinations of consonant sounds are here given which the student can amplify from any book or newspaper; the main point to insist upon being the distinct utterance of each separate sound, at first slowly and then rapidly.

first	trust	truss
thirst	thrust	thrusts
night	knife	nymphs
fills	filled	fill'st
slabs	slams	slaps
thwack	thwacks	thwacked
firm	film (avoid saying (fil-lum)	flint

spruce	strews	snooze
prompt	prounced	ploughed
creaked	sneaks	strict
bibulous	ambulance	avalanche
precedent	president	precedence

Accentuation

Accent is the stress of the voice on the particular syllable of a word. All words of more than one syllable have a *primary* accent, and many words of several syllables have a *secondary* accent, less clearly marked, in addition to the primary one; thus: *grate' ful, ingra' titude; incompres' sibil' ity.*

Accent is generally, but not always, upon the most important or root syllable of a word, as:

Let this be indel'ibly impressed' upon the mem-' ory.

A scene of indescrib'able confu'sion.

By the instrumental'ity of engineer'ing skill.

Accent is moved from one syllable to another when the word is compounded, thus: accident, accidental; harmony, harmonious.

Accent is also used to distinguish the same word when employed as different parts of speech and sometimes when words with the same spelling have varying meanings in accord with their accentuation.

The examples most important for you to bear in mind so that you may pronounce correctly are these:

NOUN OR ADJECTIVE	VERB
col′-lect	col-lect′
com′-press	com-press′
con′-cert	con-cert′
con′-duct	con-duct′
con′-fines	con-fines′
con′-flict	con-flict′
con′-jure	con-jure′
con′-serve	con-serve′
con′-sort	con-sort′
con′-test	con-test′
con′-tract	con-tract′
con′-trast	con-trast′
con′-verse	con-verse′
con′-vict	con-vict′
con′-voy	con-voy′
des′-ert	des-ert′
dis′-count	dis-count′
en′-trance	en-trance′
ex′-tract	ex-tract′
in′-cense	in-cense′
in′-stinct	in-stinct′
per′-fume	per-fume′
pro′-gress	pro-gress′
pro′-ject	pro-ject′
pro′-test	pro-test′
ref′-use	re-fuse′
re′-tail	re-tail′
sur′-vey	sur-vey′
trans′-fer	trans-fer′

Faults in Speech

The only defects in speaking that will be alluded to briefly in this exemplification are those that are more or less in the power of the individual to prevent or remedy.

All of them are acquired, not natural, and allowed to become habitual through neglect, ignorance, or carelessness.

Speech is entirely a matter of imitation. The various sounds of which it is composed are acquired by us in our childhood. One after another in the order of their difficulty we learn the pronunciation as it is heard by us from those with whom we are in contact. Those who have had the misfortune to be surrounded in their childhood by people who fail to speak pure English of the best character acquire by imitation defects that are hard for them to rid themselves of in after life. Such are faults of accent that even those of the best families acquire who have been left too much to the care of servants by their well-to-do parents.

One great national fault with the English—and this also has become a fault with Americans by virtue of their speaking the same language and often being taught by the English how to speak—is that they, and so do we, speak too much with our mouths closed. The English language contains a vast number of consonant sounds which are formed with a closed or partially closed mouth; consequently the majority of those who speak English

fail to learn to speak with the mouth as open as possible. The Italians owe much of the beauty of their language and its charm, when spoken or sung, to the fact that their mouths are open so as to give the full sound to each vowel, with perfect articulation and modulation.

The secret of the wonderful voice of the great Italian tenor Caruso was that he gave full value to every vowel sound. His perfect vocal machine, according to William Lloyd, the great throat specialist who for many years treated Caruso, was due to the following characteristics:

The most striking feature was the great length of the vocal tube; the distance from the teeth to the vocal chords of Caruso was at least half an inch more than in any other great tenor. A second point was the length of the vocal chords on whose length, breadth, and thickness the pitch of the voice largely depends. The average length of the relaxed vocal chords in a man is 18 millimetres (about three-quarters of an inch), Caruso's vocal chords were about one-sixth of an inch longer than those of any other tenor of his generation.

The capacity for the vibration of the vocal chords is another most important factor, the higher the note the more rapid must be the vibration of the chords. Caruso when singing his wonderful chest C sharp reached the phenomenal vibration, for a man, of 550 per second.

One of the great secrets of Caruso's wonderful

voice was the fact that he continually practised. He did not depend wholly upon natural advantages.

An American must practise continually the vowels sounds in order to insure purity of their tone. One of the best exercises of this character is the recitation of a very famous poem by Leigh Hunt which is full of vowel sounds. We give it herewith and advise that if you have any difficulty in making vowel sounds you learn it by heart, and that you recite it daily until you are perfect in giving always the correct pronunciation of its sounds.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An Angel writing in a book of gold:—
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?"—The Vision raised its head,
And with a look made of all sweet accord
Answered, "The names of those who love the Lord,"
"And is mine one?" said Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerily still, and said, "I pray thee, then,
Write me as one that loves his fellow men."

The Angel wrote and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blest,
And, lo! Ben Adhem's name led all the rest.

One of the greatest reasons for Caruso's wonderful voice was continual practice

The combination of consonant and vowel sounds so that they can be pronounced distinctly is also of great importance and must be practised. In the exemplification entitled "Correct Diction" we have given such a series in which the single consonants are combined with a single vowel. You must however also practise the following combinations until you are certain that they can be pronounced readily and with these the fact that many of them are difficult for those who are not accustomed to correct enunciation makes it all the more important that close attention should be paid to them:

Ble	Bla	Blaw	Blah	Blo	Bloo
Bre	Bra	Braw	Brah	Bro	Broo
Che	Cha	Chaw	Chah	Cho	Choo
Dre	Dra	Draw	Drah	Dro	Droo
Dwe	Dwa	Dwaw	Dwah	Dwo	Dwoo
Fle	Fla	Flaw	Flah	Flo	Floo
Fre	Fra	Fraw	Frah	Fro	Froo
Gle	Gla	Glaw	Glah	Glo	Gloo
Gre	Gra	Graw	Grah	Gro	Groo
Kle	Kla	Klaw	Klah	Klo	Kloo
Kre	Kra	Kraw	Krah	Kro	Kroo
Ple	Pla	Plaw	Plah	Plo	Ploo
Pre	Pra	Praw	Prah	Pro	Proo
She	Sha	Shaw	Shah	Sho	Shoo
Sme	Sma	Smaw	Smah	Smo	Smoo
Spe	Spa	Spaw	Spah	Spo	Spoo
Sque	Squa	Squaw	Squah	Squo	Squoo
Ske	Ska	Skaw	Skah	Sko	Skoo

Sle	Sla	Slaw	Slah	Slo	Sloo
Ste	Sta	Staw	Stah	Sto	Stoo
Stre	Stra	Straw	Strah	Stro	Stroo
Swe	Swa	Swaw	Swah	Swo	Swoo
Tre	Tra	Traw	Trah	Tro	Troo
The	Tha	Thaw	Thah	Tho	Thoo
Twe	Twa	Twaw	Twah	Two	Twoo
Whe	Wha	Whaw	Whah	Who	Whoo

In the foregoing exercises you must observe the following key of sounds: *e* as in *heal, a* as in *hail, aw* as in *haul, ah* as in *hot, o* as in *hole, oo* as in *boot.*

How to Cure a Shrill Harsh Voice

Americans are accused, and with some justice, of having shrill voices which shock our soft voiced European friends.

Shrill harsh voices are caused by nervous tension, which affects the muscles of the mouth and throat, causing the latter to contract, thus narrowing the air channel and preventing full deep tones from passing. Most Americans, even the children, live at a high nervous tension and so speaking with a half closed air passage has become a habit, hence the shrill unpleasant voices.

The more excited and emphatic you become the higher and shriller are the tones and the less intelligible the words. All excitement tends to close the throat and the only way to make it relax is to throw the tension down to the diaphragm, which is

the partition of muscles and tendons that separates the lungs and heart from the abdomen. By drawing in a deep breath your throat is opened and gives passage to the deep pleasant tones that come from the diaphragm and not from the throat.

Children find this very easy to do, and can be taught to inhale deeply when excited and reply in soft tones, rather than in a shrill angry voice. It is more effective than to count twenty-five as is sometimes suggested.

It is more difficult for a grown person, who has formed the habit of speaking in a high shrill voice through long years of using only half of his air passage, to break himself of this habit but he can do so if he is really in earnest.

If you wish your children to speak in a low pleasant voice you must cultivate your own voice, as children being very imitative quickly catch the tones of those who are with them. Remember the deep full tones can be heard much farther than shrill high pitched tones.

The problem is to form the habit of breathing deeply when speaking under the influence of emotion or excitement.

Tension may be either in the muscles that control the throat or in those about the mouth as from a set jaw. It takes various forms such as the breathy tone, the guttural tone, the hard tone, the nasal tone. The muscles must be relaxed and this can be done only by exercise.

If you will think of a yawn, close your eyes and feel how you draw the deep breath with which the yawn begins and then instead of yawning speak, you will find that your voice sounds clear and distinct. When the yawn actually arrives your throat closes and you lose this tone. Speak just before you are about to actually yawn and you will find the muscles about the throat will relax while the channel opens as the muscles controlling the diaphragm tighten and the deep breath is taken.

This should be repeated thirty times, at least three times a day or a dozen times or as often as you please. But you must do it every day or else you will lose the benefit. Remember that in this as in all other exercises given in this course there can be no real beneficial effect if there is not persistence on your part.

The words to speak in this exercise should be single syllables with full vowels such as *four, no, love,* etc.

The tense jaw which interferes with your speech also must be cured by exercise.

First—Drop the head until the chin rests upon the breast. Raise your head but not the lower jaw and then:

Second—Shake your head with your mouth dropped open until you feel the weight of your lower jaw. Keep at it until the lower jaw seems to hang loosely from the upper jaw and to be shaken by it without volition of its own.

Third—You should now test your ability to surrender the jaw by placing your fingers on either side of your head in front of the ears where they are in contact with the jaws. Open your mouth and think of the word "no." Let your jaw form the word and watch whether or not the lower jaw comes into play.

This exercise also must be repeated several times a day in practice of from five to ten minutes at a time to be effectual.

English Sounds Difficult for the Foreign Born

We give a few sentences that should be practised by those of foreign birth who have difficulty in pronunciation.

If you have difficulty in correctly pronouncing *b* and *p* repeat these sentences until you are sure that you can say them with ease:

A pert prim person of the Puritan Party said: "Be bold, be bold and everywhere be bold."

See the great ship plunge as to her bridal bed.

Pleasures put before the public breed a hubbub.

Before breakfast he plucked a bud from the posies spread by nature in boundless beauty.

To practise the correct pronunciation of *j* and *ch* use the following sentences:

Judge not that ye be not judged for with what judgment judge ye that ye shall be judged.

The chimes are rung from a chamber between the chapel and the church.

The judge was gentle, just and generous, but the jurors were cajoled by the lawyer's jests.

John chose a chisel from a junk chest in the janitor's yard near the yew tree.

The following is good practice for the correct sound of *th:*

I know that my Redeemer liveth and that He shall at the latter day stand upon the earth; and though after my skin, worms shall destroy this body, yet in my flesh I shall see God, whom my eyes shall behold and not another.

Lisping and Stammering

Lisping arises from the substitution of the sound *th* for that of *s,* which is entirely due to placing the tongue against the front teeth instead of further back in the mouth when attempting to pronounce the sibilant sound of *ess.* It can be easily overcome by right direction and persistent effort.

Say with the teeth closely shut together: "Lisbon is spliced to Spain."

Other exercises that may be practised by those who lisp are the following sentences:

Silly Susan sits on the seashore, stringing seashells and seaweeds, and softly sings, or listens in silence to the siren's songs.

"Zounds," shouted Ezra as he seized the amazed Zeno by the ears.

"A roseate blush, with soft suffusion,
Divulged her gentle mind's confusion."
A soft dazzle of azure.

Stammering and stuttering are more deeply rooted effects.

Children who are allowed to hesitate upon or repeat the initial consonant or syllable of a word are sure to stutter, while those who acquire the habit on the drawing in of the breath instead of during its exhalation develop the more serious and stubborn defect of stammering.

The absence of control thus developed over the voluntary muscles used in speech can be cured by practising the exercises given in these exemplifications.

CHAPTER IX

HOW PEOPLE OF CULTURE EXPRESS THEIR THOUGHTS

The Real Rulers

THE word "man," comes to us from the Sanscrit, the language spoken by the mother race whose descendants, though less numerous than the yellow peoples, dominate the world. It is appropriate then that the original Sanscrit word should mean "one who thinks"; for it is by the power of their thoughts that our race rules supreme.

And so among the members of our race in each and every continent we have but one class of actual rulers; those who can think best and who can best express their thoughts in groups of words, for a thought that cannot be expressed is valueless. The captains express themselves chiefly by spoken phrases and the scholars in writing; but the most powerful men in shaping the destiny of the world are those who, like Aristotle, Leonardo da Vinci, Bacon, and Franklin, those four landmarks of the world's progress, combine in some degree ability both to speak and write effectively. And the ex-

pression of our Culture is inadequate if we cannot both speak and write our ideas without marring their force by crudities, or if hampered by a lack of proper words and ability to arrange them so as to convey our meaning both gracefully and effectively. There may be men and women in America to-day in whose blood is mingled that of great ancestors from whom they are unknowingly descended, or whose souls, as one-third of the people in the world believe, may be the same as that of one of the great men or women of the past. Endowed by birth with such an inheritance and full of wonderful thoughts that would startle and advance the world, they must remain in the background until they have learned how to tell people what they think.

"Every word we speak," so Dr. Holmes told us, "is the medal of a dead thought or feeling, struck in the die of some human experience, worn smooth by innumerable contacts and transferred warm from one to another." The comparison might also be made to coins, which likewise are struck by dies; for by our words as well as our money we win our way in business and social life.

The Evolution of Manners

The evolution of manners is shown in the phrases used to describe it. Edith Wharton in "The Age of Innocence," her novel of polite New York Society in the early seventies of the nineteenth century,

makes her characters continually talk of "good form" and "bad form." It was a period when form more than spirit was exalted, a reaction from the free and easy ways of the Westerners, sons of hardy pioneers either from the East or from Europe, who lost the outward forms of manners while building and living in log cabins and whose children had never known the niceties of life in the centres of civilisation. Later in the early part of the present century people said such and such was "the thing," or "not the thing," but now as rules have been changed by practice into habit we say, "it isn't done," or "it is done." Thus the very phrase has altered with our attitude and increasing knowledge of the necessity of Culture, until it has become an acknowledged requirement of comfortable existence as much as that the air we breathe and water we drink must be pure.

Our word for the manners of the Cultured has undergone similar changes and for the same reason. The word *"etiquette,"* formerly used to describe rules of conduct for ladies and gentlemen, is the French word for ticket. Such rules were printed on cards called tickets (or *etiquettes* in French), that contained the forms prescribed for use at court by the punctilious monarchs of the old régime, and from this arose our word "etiquette," to describe proper manners and customs. At about the beginning of this century we began to speak of "social customs," showing that etiquette had become a cus-

tom. Now that it is a habit we say "usage." As an example of its use we may take the following sentence written by Professor John Dewey of Columbia University: "A form of social usage is no more an express invention than is any other social institution. It embodies the permanent attitude and the habit taken toward certain recurring difficulties or problems in experience."

Usage has Taken the Place of Rules

This phrase "usage" is the one that has taken the place of "grammar," with people of Culture. Grammar, of course, implies a system of inflexible rules and Lindley Murray or Professor McGuffey if alive to-day would be surprised to find the majority of the great authorities in the universities agreeing that there is no such thing as grammar. In fact in the encyclopaedia we read the unequivocal statement that "the rules of grammar depend upon the common practices of the people and if these practices change, the rules also become modified by the consent of the majority." There are many kinds of grammar, but the "usage" of the people of Culture forms the rules accepted for phrasing of our ideas. Indeed, one might almost say that there is a drift to different rules for the talkers and the writers, the Cultured in both of these groups varying verbal and written expression slightly. As for example, while "mustn't," and "shouldn't" are sanctioned in speech, they are not tolerated in writing

anything but colloquial English. The use of "it is me," a translation of the French *c'est moi,* is sanctioned in conversation by some authorities, though the fact that Jesus said "it is I, be not afraid," will always be quoted to confute the adherents of the phrase and makes the colloquialism forgivable only as a slip. Naturally it is considered vulgar in writing.

"Good usage," not "rules of grammer," being the standard, it is all the more powerful on that account and even kings must obey it, as it is "the voice of the people." Unwritten laws always have proved stronger than those in constitutions or in statute books. The proper choice of the proper words and their arrangement in sentences being then merely a matter of "usage" it must be, like all other forms of Cultural expression, not so much a matter of learning, but of unlearning bad habits and acquiring those which are good. "Only by unlearning wisdom comes," wrote James Russell Lowell. The slightest mistake hurts people of Culture as does a discordant note offend the ear of a trained musician. The most thorough American student of Shakespeare, who wrote a thousand page book about Hamlet, often declared that the compensation for his deafness was that he could not hear the murdering of English that went on in the streets without interference by the police, who dragged men to the jail or gallows for lesser crimes.

Crudities of Speech due to Habit

Many people who should have more consideration for the feelings of others, even if they care nothing for their opinions, persist in bad habits with the same boorish obstinacy with which a rowdy spits in public places, unless strict enforcement of sanitary laws prevent. It is no use to talk to such people. Others seek to defend their slovenly speech, asserting that they are right. What difference does it make if they are in the right and the majority of people of Culture are hypercritical or, as they might say, "overfinicky"? Lowell was right when he said: "Do right though the heavens fall is an admirable precept, so long as the heavens do not take you at your word and come down about your ears, or worse still about those of your neighbours."

With most people crudities of speech are due more to habit than to ignorance; hence a little thought, and thinking before speaking, is the best cure. If in doubt about a phrase it is best to avoid it. St. Francis de Sales, whom Leigh Hunt styled the gentleman saint, said: "It is better to remain silent than speak the truth ungracefully and so spoil an excellent dish by covering it with bad sauce." A Chicago man on a semi-diplomatic mission in London bought something at a shop (as they call a store in England). He asked the "assistant" (we would say clerk) to "send it right away." The "assistant" looked puzzled: "Away where?" she

asked, not knowing that the phrase was perfectly good English by American usage.

Avoid the Use of the Double Negative

The worst form of bad phrases is the double negative which is much more prevalent than is generally supposed, partly because it is used in most foreign languages. Unless an author is very careful he will let it slip into his writings especially if "not" and "never" are separated by many words. The effect, of course, is to make an affirmative of what would otherwise be a negation. The single negative carries the meaning half way around the circle, while the second negative carries it the rest of the way; so the two offset each other just as plus two multiplied by minus two equals nothing. Thus "I don't want none," means "I want some." "I ain't got nothing," means that the person who says it has something—though it does prove that one of the things of which he has no knowledge is good English. The first phrase should be "I want none" or "I don't want any"; and the other "I haven't anything" or "I have nothing." When a person says "He will never return, I don't believe," he is open to the remark that one of the teachers at a Quaker school in Philadelphia made to a pupil guilty of the same slip: "First thee maketh a statement and then thee says thee is a liar." This latter sentence again shows how usage makes grammar; for it

is correct for the members of the Society of Friends, most of whom are of the greatest Culture, to say, "thee is" instead of "thou art" or "you are" while it would be incorrect for any one else.

When a station agent in Arkansas said: "The train won't stop only when I signal it," he actually implied that the train would not stop when he signalled. Shakespeare made just as bad a slip when he made one of his characters say: "I pray you bear with me; I cannot go no further." He should have written "I can go no further" or "I cannot go any further" or "I cannot go further." Sheridan wrote: "There can be no rules laid down, nor no manner recommended," when in the last clause either the "no" or "nor" should have been an affirmative to cover his meaning. "I cannot by no means permit you to go," said an absent-minded mother to her son; and she was astonished when her offspring shouted "thank you so much," and ran out of the door.

There are superfluous words that do not destroy the meaning as do double negatives, yet they are not tolerated by good usage. In the early days of Weber and Fields, William Collier's burlesque of the old fashioned melodrama in which he said with mock pathos: "I am going away from here," was a fad with New York society largely because of the frequent reiteration of the "redundantly redundant" phrase.

Proper Use of "Lay" and "Lie"

The two words that are most often confounded in our language are "lay" and "lie." It is a difficult test but easy to learn. In the book of Ruth in the Bible, which by the way is regarded even by agnostics as one of the most beautiful love stories in the world and is worth reading aloud as a magnificent piece of English—one of the most carefully written passages shows the proper use of these words:

" 'And then it shall be that when he lieth down that thou shalt mark the place where he shall lie; and thou shalt go in and uncover his feet and lay thee down.' And when Boaz had eaten and drunk and his heart was merry, he went to lie down at the end of the heap of corn, and she came and softly uncovered his feet and laid her down . . . and behold a woman lay at his feet until morning." (Ruth iii, 4, 7, 13, 14.)

Keeping in mind the distinction that "lay" expresses transitive action and "lie" indicates rest, as shown in the following examples given by Richard Grant White, will prevent all confusion of the two words:

"I lay myself upon the bed" (action). "I lie upon the bed" (rest).

"I laid myself upon the bed" (action). "I lay upon the bed" (rest).

"I have laid myself upon the bed" (action). "I have lain upon the bed" (rest).

"A hen lays an egg" (action). "The ship lies at the wharf" (rest).

"The murdered Lincoln lay in state" (rest). "Some people laid the crime upon the rebels" (action).

Nobody says "Lying down the law." Mothers sing children to sleep with "Hush my babe lie still and slumber" and "Now I lay me down to sleep" is the childhood prayer many of us were taught. (It is to be hoped no reader of this chapter would be guilty of saying he "was learned" it.)

"Sit" and "Set"

Nearly as difficult a grammatical test is the proper use of "sit" and "set." It is easy, if it is associated in the mind with the fact that "sit" has "i" as its middle letter, like "lie," and, also like it, has no object. Impress on your mind that "An eye hits nothing." By remembering this phrase and the two childhood uses of "lay" and "lie" in the lines quoted in the preceding paragraph it is impossible to make a mistake. You cannot "sit" a thing any more than you can "lie" it. A hen "sits" on her eggs and nothing being more restful an occupation than "sitting" on her eggs that is what she does, being a "sitting hen" and not a "setting" one. You could "set" her in the nest as that would require action on your part. You yourself could "sit" in a chair, but you would "set" your baby on the floor. There are changes in tense for "sit."

You "sit" down to-day, and you "sat" down yesterday. But when you "set" anything to-day, or "will set" it down to-morrow, or "did set" it down yesterday, you use the same form always in speaking of the action, whether present, past, or future, as the word "set" undergoes no change in tense.

Grammatical Mistakes to Avoid

Perhaps of all possible grammatical mistakes the most serious in the eyes of people of Culture is "has went." The "has" is not only unnecessary, but it is proof positive that the person who uses it is not accustomed to the society of people who speak correct English. For a person to say "I have saw" is a less common mistake but just as bad. Alexander McGuffey said that the worst example of bad English he ever heard was when a woman said to him: "Me and her was to have went." This phrase, not being in the English language, it is necessary that we give a translation. If she had spoken our language she would have said: "She and I were to have gone." A bad mistake that people of unfortunate early environment make is to say "I see," or "I seen," instead of "I saw." Nobody ever "seen" anything; they "saw" it.

Mistakes of this sort become a habit with people whose innate Culture knows better, but hearing the phrases frequently they fall into bad habits. The thing to do is to watch carefully and avoid using expressions that do an injustice to your inate Cul-

ture. Say: "I ought to know better than to say 'I had ought to'." Also say to yourself: "a person of Culture does not say , 'he don't say,' but: 'he does not say.'" Memorise this sentence if in doubt about the proper use of "don't," and also remember in saying .the phrase over and over in your mind that you must pronounce the word "don't" distinctly in the perfectly good expression "don't you," but avoid a long pause between these two words.

"Shall" and "Will"

The proper use of "shall' and "will" is supposed to be very difficult of acquirement, yet if you will remember the following phrase you cannot make a mistake. Say, "I will express my innate Culture and my children shall show theirs, and in time it will become a habit and I shall express it unconsciously, as will my children." You will notice that with the pronoun "I" the word "will" expresses determination and purpose, while "shall" indicates merely the probable future course, but in speaking to or of other persons the use of "shall" and "will" is reversed. "Will you please hand me that book? You refuse? I tell you that you shall and I will make you."

Adjectives, Adverbs and Prepositions

One grammatical rule that still survives, is that adjectives govern nouns, and adverbs govern verbs,

and people who have a care for the niceties of their speech are very careful about this. You must not say you "bought the hat cheaply," but that you "bought the hat cheap," since it was not the buying, but the hat that was cheap. A recollection of this phrase will prevent you from telling a lady that she is "looking good," when you should say that she is "looking well."

Cultural niceties show nowhere more than in the use of prepositions. You are told a thing "by" a person but "in" a book. A person is "at home" not "to home," Nothing is "different to" or "different than" anything; it is "different from." We "differ from" a person in appearance, rank, and everything else except his opinions and beliefs, and we "differ with" him in these when we express our "differences in" conversation and he tells of his "differences by" his words. You "walk into" a ball-room and afterward you may "walk in" it, the "into" implying direction and motion while the "in" means movement in the inside; the "into" means entry from the outside. "Will you walk 'into' my parlor, said the spider to the fly," and the fly found itself "in" the spider's clutches.

Association with Minds of Culture

While a careful reading of the foregoing pages will give a list of the most common errors made in our speech and the absolute essentials of good

usage, the editors of this work and the men and women who have aided them in its preparation will feel they have missed their purpose if two things are not impressed upon every one who reads.

First is the arbitrariness of good usage, and on that account the examples we have given should be memorised and so impressed upon the mind that the correct use becomes a habit—a task that we have tried to make less difficult by an entertaining presentation which should make the facts contained none the less worthy of serious study.

Secondly that good usage must be acquired by association with minds of Culture and is not to be had by rules. It cannot be taught in schools, because there are so many exceptions that annoy grammarians who would, like Don Quixote, "require the whole world to stop until he was satisfied."

The society of people of Culture is unequalled as a means for the development of our Culture. While we are becoming equipped for such society, and while gradually we are adding to the list of our acquaintances those who are of real value to us and a stimulus for the accomplishment of increasingly greater things in social and business life, there is a select society of all the centuries to which we can be admitted for the asking. It is the world of books which gives us not only words with which we converse but the thoughts that we express by them. Like human companions they either draw down or

beckon upward, and the phrases we acquire unconsciously from them become a part of our every day speech. As said Wordsworth:

> "Books we know,
> Are a substantial world, both pure and good,
> Round which with tendrils strong as flesh and blood,
> Our pastime and our happiness can grow."

The Importance of Reading

The constant reading of books written in correct English will make us speak correct English; the association with great minds will force us to think great thoughts. And so everything we read is a step toward the development of our innate Culture or else a handicap in our progress. This is why the habit of confining our reading to newspapers is so injurious. We are fed too much on trivial gossip. We acquire too many slovenly expressions and in the hurry to absorb the things that merely entertain us, or to grasp details of the world's news, we overlook the many other features that are of real value and the editorials written often in excellent English which may sometimes appear in the most sensational newspapers. One of the greatest of America's editors, noted for catering to the tastes of the poorly educated, has frequently advocated that in reading books we should skip that which is inconsequential and has echoed the opinion of most scholars that no author's writings are all worth

reading. Yet probably few of the readers of his newspapers apply this selective process to the contents of his papers.

Those who can least afford not to read good books are those who read them least. The material of thought reacts on thought itself. Culture can be nurtured by good books, and by association with men of whose actions and thoughts they tell we acquire a Culture which we can express in our actions and thoughts, and the phrases to express our thoughts. The average number of different words used by the ordinary man in his every day conversation is only a few hundred, while the man whose speech "bewrayeth" his Culture has at instant command a vocabulary of several thousand, according to investigations made by a professor at Harvard University.

A man cannot tell what he thinks unless he has the words and the ability to use them. No matter how great the genius, he must have the proper tools and know how to use them before he can make real the greatest of his dreams. A college training is an excellent thing; but often the better part of every man's education is that which he has given himself and largely by means of books.

Bacon said: "Reading maketh a full man"; but it is also responsible for a great deal of indigestion. On this account one must avoid becoming what Lowell called "a reading machine, always wound up and going, mastering whatever is not worth the

knowing." Every one knows of people to whom the description would well apply.

The scholarship of earlier generations was notable though there were few books, but such as were extant were of the best, and people were compelled either to read good books or to do very little reading of any kind.

How to read

J. B. Kerfoot, literary editor of *Life,* which though ostensibly a humourous paper is much more than that, having always exerted a marked influence upon the development of Culture in America by satire, precept, and practice, wrote a book called "How to Read." It was a much needed book as, although most people may have learned to read print or handwriting they are unable to get out of a book what the author has put into it.

Words are the materials of our thoughts, not the thoughts themselves. The Standard Dictionary says: "In human language all words, except proper names and some exclamations, are signs of generalised ideas called notions." That is to say words are like the notes of music that a musician reads and which he interprets according to his ability, hence the many different meanings that a piece of music like the "Humoresque" has, according to the persons who play or hear it, and the same is true of the character of Hamlet as depicted in Shakespeare's play. Learning to read in the real

sense means enlarging our equipment and learning creatively to use it, as Mr. Kerfoot says in his book, which you should get from your public library, or might well buy and read carefully, as it is not only a most useful book but most interesting.

Reading must be Interesting

We have laid stress on the fact that Mr. Kerfoot's book is interesting, because unless a book interests you it will do you very little good. Your studies must interest you or they make no permanent impression on you as otherwise you are not stirred to think and so do not absorb what you have read. If you are not interested in the expression of your innate Culture it proves that either you have none to express or, if existent, it is so dormant that it would take a mental earthquake to awaken it.

The greatest lawyers, scientists, business men, artists, or men who succeed in any branch of life are those who have the greatest interest in the work or study in which they are engaged. To awaken interest in a study it must be made interesting to you. We read to know, to play, or to forget. The latter is the reading machine idea referred to by Lowell. The ideas of knowing and playing can be combined. It is a known fact that in order to understand perfectly, and weigh any vital piece of literature, you will be gradually and pleasantly persuaded to excursions and explorations of which you were little aware when you began, and you

will find yourself able to express your Culture in ways of which you had never dreamed, and almost before you know it.

We read as well as reason from what we know already. It is useless to read without thinking about what you read. Thus these studies will lose their full value to you unless you read and understand them thoroughly, and on this account we have from time to time advised you to look in the dictionary for any words of which you are uncertain as to their meaning. There are in the Standard Dictionary 350,000 words—probably twenty times as many as any author ever used in his writings. Most words express many "notions," depending upon the other words with which they are employed, and the result of reading should be to give us a sort of motion picture of thoughts and impressions as we read.

Suggestions Concerning What to Read

Having advanced the idea that any reading to be of real use to you must be interesting, we will suggest some books that you might read, beginning with novels. These you should read for the correct English of the authors, so that you may thus be weaned from too much association in your thoughts with the vulgar speech of daily associates, and also so that a world of interesting new people may be brought to your mental society.

We mention novels first, not because they are

the books that, like the Bible or Shakespeare, called by McGuffey "the two great anchors of the English language," inspire the greatest thoughts, but because many people have an impression that novels or gossip or the diluted and disproportionate, if not inaccurate, scientific articles of the Sunday newspapers or "popular" magazines, are the only things they can read with pleasure.

All of Stevenson's novels are splendid pieces of literary work. "Kidnapped," "David Balfour," and "The Master of Ballantrae" are as popular with many people as is "Treasure Island." Go to a library or book store, and pick up one of them and, if it looks interesting when you examine it, get it.

Edith Wharton's "Age of Innocence" is a very well written novel. She will introduce you to New York society in the early eighteen-seventies. You will find a wonderful picture of the days when women covered themselves to the neck in public—of the days when society was most meticulous in every respect. You will learn how to express yourself in correct English if you will think as you read, you will be entertained and, incidentally, learn much of the real story and meaning of many of the habits of the most exclusive society people of to-day. It is written by one who herself is a member of it, and not a mere writer of tawdry stories to fill up the spaces in the magazines that are not occupied by advertisements.

Novels that are informed with life are better worth reading than those that are taken from life. Such a novel is the "Scarlet Letter" by Hawthorne, which can be had in cheap editions. "The End of the Honeymoon," and "The Lodger," by Mrs. Belloc Lowndes, are two thrilling mystery stories written in correct and simple English.

Dickens' novels are not as much read as they were a generation ago, but "David Copperfield," his masterpiece, is entertaining, full of splendid character delineation, and is interesting because it is partly autobiographical, his father being the original of Mr. Micawber and his mother of the helpless Dora, the child-wife. "Pickwick Papers," is as funny a story as any one could wish to read and full of low comedy humour; but you will find pages to skip now and then. A good historical novel is his "Tale of Two Cities," the least characteristic of his stories and full of thrilling scenes.

"Vanity Fair," is Thackeray's masterpiece. James G. Blaine told a friend he had read it a dozen times. It is very entertaining, more so than almost any of the novels printed as serials in the magazines to-day. It is a book without illusions, and men who have seen life, tasted its bitterness and felt its hollowness know how to prize it; many of the characters are terrible in their meanness, but Becky Sharp will seem more real to you than most of the people whom you meet in real life.

"The White Company," by Conan Doyle, is much

better written than "Sherlock Holmes," and for its interest alone, probably will be read long after the detective stories are no longer popular; in fact a rereading of the Sherlock Holmes' stories to-day is disappointing, while Poe's "Murders in the Rue Morgue," from which Doyle borrowed his ideas, seems better each time it is read.

Politics and Poetry

If you are interested in politics get from the public library the speeches or addresses of either Senator Lodge or President Wilson, according to your politics; the one thing in which they were agreed during the last years of the Wilson administration was their use of only good and vigorous English to express their ideas.

If poetry appeals to you, try Mrs. Browning's "Sonnets from the Portuguese," the finest love poems ever written, or Longfellow's "Hiawatha," and "Evangeline," which are interesting stories in verse that is always correctly phrased. A good way to find out whether or not you like poetry is to get a copy of "Poems You Ought to Know," published by Revell, which your bookseller can procure for you, or which you can look over at the library. If you like certain poems in that volume, read other poems of the same author in his or her collected works. But you should not read all the poems of any author, as none is worth it.

You must learn to skip when you read, reading

only what is of interest or value to you. That is the only way to read poetry or essays, for in too large doses they will cause mental indigestion. Remember you must think about what you read and adapt it to your experience, if it is to have any effect on you.

"Poems You Ought to Know" was inspired by Prof. Charles Eliot Norton of Harvard, who said that a man should read a poem every day. It was he who also said: "A man may know all science and yet remain uneducated. But let him truly possess the work of any of the great poets and no matter whatever else he may fail to know he is not without education."

There is nothing that will help more to get you out of the rut of your ordinary thoughts. The greatest of the poets is Shakespeare. Read one of the plays that you have seen acted. But better yet, first read "Tales from Shakespeare" by Charles Lamb, the great essayist, and his sister Mary. Everybody ought to know the story of these plays, as such knowledge is almost an essential part of Culture. The book is interesting and of course is in English that will improve your vocabulary. Then read any play whose story you like. Schlegel, the Great German critic, said of Shakespeare: "In strength of intellect, he was a demi-god; in profundity of view a prophet; in all seeing wisdom, a protecting spirit." He never writes down to the people and pleases nearly every one. Hudson said:

"Shakespeare is one of the best means of Culture that the world possesses," and Goethe, the greatest of German writers, declared; "Whatever can be known of the heart of man, is to be found in Shakespeare's plays." Do not imagine that Shakespeare is dull, his plays are full of incident and humour.

All writers of good English will enlarge your vocabulary and teach the correct use of words. All writers of poor English will injure you, and the wrong impressions of life which they may make will cause as much trouble for a grown person as the dime novels do to the boy who runs away from home to fight Indians, fancying that the Wild West stories of cheap fiction and of the cinema are true. The pictures of society life sold to grown people at two dollars or more, in covers, are for the most part just as erroneous, and are not to be given any more credence than the stories of "Deadwood Dick," or "Nick Carter." The young woman who believes that customs are as therein described is just as credulous as her little brother. And society laughs at her for believing the stories, and wonders at the arrogant assumption of knowledge by her favourite author.

Biographies and the Bible

But after all fiction is not the most interesting reading. Novels are merely biographies of fictitious people, and many are written in that form. Why then not read the biographies of real people?

Truth is stranger than fiction, and you can learn from the experiences of real people instead of having your mind filled with wrong notions about people who never existed and never could.

The greatest book in the English language, regarded by agnostics as well as the religious as the finest piece of correct English extant, is nearly wholly a collection of biographies. It is the story of great heroes and of all sorts and conditions of men, told in such terse expressive phrases that these expressions, phrases, and sentences form an unconscious part of the every day speech and writings of men of greatest Culture.

The New Testament is merely a series of biographies of Jesus and his disciples and tells of the founding of the Christian Church.

Besides the biographies in the Old Testament there are the Proverbs, the best collection of essays on friendship; the Psalms, a collection of lyric poems; and Ecclesiastes and the Song of Solomon, which are beautiful in their poetry. Chapter XII of Ecclesiastes read and studied for correct use of past and present tense, and of the future case and of auxiliary verbs, will teach as much about grammar as would a dissertation three times as long. Read it and you will find there expressions which are the every day day speech of men of Culture and which you would do well to make a part of your own.

There is no book that can teach you as much

grammar, and enlarge as greatly your knowledge of human nature and also your vocabulary, and teach the gift of using the right phrase at the right time, as can the Bible. It is from the Bible that clergymen get their easy flow of graceful words. This is why it is studied at colleges and at most of them made an essential part of the course, considered merely as literature and not from a religious point of view. It was from the Bible that Roosevelt and a majority of the best writers and authors of America, got their vocabulary and ability to express themselves clearly. If you have read it only as a religious book, read it again because it is the greatest source of expression of Culture in English speech. Pick and skip until you find something interesting and read as fancy dictates, and you will be surprised at the pleasure and profit that will be yours.

Embalmed in books, the spirits of the dead walk about and, if we will, they can be our companions. The story of their lives will refresh our lives and solve our problems; we can benefit by their experience and, by reading of how they overcame difficulties, sometimes different and sometimes similar to those which confront us, we can gain new courage and faith in ourselves. For the story told in every biography follows the same lines as those of novels; the story of a struggle to gain something, and of the conflicting forces, material, human, or spiritual, against which the contest had to be

waged. Such stories are none the less interesting because the "human interest" is dependent upon other things than sex; and biography should appeal to all those who do not confine their reading to novels which end with the dish running away with the spoon, as in the Mother Goose jingle.

The Librarian will Help You

Choose your hero from the men and women who figure in history. There is a variety to suit all tastes. Go to the public library and get out a book telling the story of his life. Tell the librarian what you want and he or she will be glad to help you make a selection of heroes according to your taste, and tell you of the best biographies to read. Choose those with whom you wish to mix, for there are mean souls in books as well as in real life. Some of the books we read might prove mean companions, hatching conspiracy against our Culture. That is why it is a mistake to read anything but correct English.

Plutarch's interesting "Lives" can be found in any library. It probably has been the favourite book of more great men than any other except the Bible, Shakespeare, and Dante. Napoleon, Benjamin Franklin, and Schiller are among those who studied it constantly, and Shakespeare owes more to it than to any other book. His life of one of the great men can be read in half an hour or a little more. The "Lives" contain many bits of great

thoughts from other writers and a wealth of personal gossip. It is from Plutarch that we learned that Alexander the Great carried his head affectedly on one side; that Julius Cæsar was bald and foppish and fond of gay dress, and that Cicero had nervous twitchings of the nose. No American should fail to read the autobiography of Benjamin Franklin, which is entertaining and full of inspiration.

There are many books of Memoirs full of entertaining gossip about the fashionable people of all ages. Whatever relates to great men and women, their habits, manners, personal history, conversation, virtues, and maxims, is not only interesting but profitable.

Biographies Inspire

It has been said, and probably with truth, that the career of every great man was inspired by the biography of some one else, and that no man can carve his own way without such inspiration. If you would be guided wisely by the judgment of other men, select for guides those men who have proved the soundness of their judgment. The essays, reflections and maxims of such men are found in books. If you read the letters of Lord Chesterfield to his son, it will do you as much good as it did the young Stanhope. Emerson's essays, or those of Montaigne, should be read a few pages at a time, and it will be just as if you had the most charming and Cultured conversationalists talking

to you. No, it need not be a tiresome monologue either, for you can in your own mind frame answers to them and comments on what you read. It will be good practice in readiness in using words, especially if you speak your thoughts aloud. No practice can be more effective in giving you ability to speak without embarrassment in any society in which you may find yourself. Knowledge must be utilised to be of value and the plan proposed gives you a chance to practise when alone, so that correct English may come spontaneously in the presence of others when needed.

Here again Culture must be in your mind every moment of the day. You should be polite even to yourself and then you cannot be impolite to any one. The formation of habit changes functions of every kind, those originally performed slowly and with effort, are changed into rapid and skilful actions performed with dexterity and ease. Such are of use in every walk of life. Even the woman in an office or behind a counter finds that mental poise and the expression of Culture brings more money to her pay envelope. The intuition of those worth while attracts them to personalities whose natures are in accord with their own. Winning ways will always win; all doors open to courtesy.

Use Care in the Selection of Books and Friends

Books make friendships. Men and women often discover their affinity to each other by mutual

love for a book or an author, just as two persons become friends through a third person who is the friend of both. "Love, me, love my book," is as true a saying as "love me, love my dog." If you know some one whose acquaintance you would like to cultivate as worth while, ask the name of his favourite book, or better yet, that which has been the source of most inspiration to him. Such a request is always flattering and often leads to the making of sound and valuable friendships.

Baron Rothschild's maxims: "Make no useless acquaintances," and "Employ your time well," two of those upon which he built the first great fortune of modern times, apply to your reading. Be as careful in the selection of your books as you would be in the selection of your friends and choose the books for your private library with the same care that a Turk chooses the wives for his harem, or a smoker his pipes. No Turk orders nine black wives, four white, and three brown. He himself chooses them one by one or relies upon an expert to select them for him; and a smoker does not order a dozen assorted pipes but chooses each one for some reason. Yet a bookseller in London actually received an order for "six feet of theology, the same quantity of metaphysics, and the same quantity of civil law, all in leather bindings." The purchase of sets is a useless extravagance, for you won't read all of any author's books.

Books are Easily Obtained

In 1850 or thereabouts Emerson wrote that there were 850,000 books in the Imperial French Library and that if a man were to read from dawn to dark for sixty years he would die in the first alcove. To-day there are four times as many books in that library as there were in Emerson's day, and five other libraries each have more than a million books. Wherever you live there is a public library and the people in charge are only too glad to have you use it and to help you use it to advantage. The old monastic library issued only one volume annually to each monk entitled to the use of books, and as recently as 1790 the rules of Harvard College library allowed the librarian to admit students to the room only three at a time. Librarians of old were like misers who wanted to accumulate and hide their accumulations. They hated to use them much because usage would wear them out.

The librarian of to-day rejoices most when his shelves are empty; grants his patrons easy access to the bookshelves, prepares lists for their guidance and invents all sorts of schemes to make it easy to use his books.

Every librarian stands ready to direct, advise, and encourage you in the reading of good books, and nearly all are competent to give you advice. When you go to a library learn the location of the reference books and learn to use them yourself. Look up things that you don't understand.

Be sure to consult the big dictionaries frequently. There are many interesting things in them. There you will learn for instance that the word *"boudoir"* comes from the French *bouder* meaning to pout. It was a room to which a woman could go to be alone when she wanted to give vent to her feelings, and sulk and pout in privacy. Hence some one called it a *"boudoir,"* or pouting place, and the humourous name stuck.

Think as You Read

Do not overdo and try to read too much. The mind, like the muscles of the body, can be overtaxed. The more you use your mind for the purpose of thinking as you read, the more you will find its ability to think will increase. "A little suffices for each day if each day acquire a little." You might do well by beginning to commit to memory each day the whole or part of one of the "Poems You Ought to Know," in the book we have mentioned. It will teach you phrases and will be mental discipline. If you find that your mind wanders as you are reading a book, read the passage over and over again and if necessary commit it to memory. Such persistence will be rewarded. Soon you will find that you remember everything you read and your memory of other things will also be improved.

To read only what is easy reading is like eating only what is sweet. The taste deteriorates.

While we should read what we like, we should try and try again until we find pleasure in some of the books that the judgment of time and of Cultured people have told us are good. Gradually your taste will be improved, for the secret of Culture is the application of intelligence to the formation of tastes. The mind grows on what it feeds upon, and, like the body, must have appropriate and suittable nourishment.

It is your duty to enlarge and clarify your vocabulary and add to your stock of words and note the sense in which they are used. Reading good books will bring you new knowledge and incite thought and feeling. So reading is not for the sake of reading, but for the advantage to be gained. We must learn to read increasingly better books by steps, just as a child goes through the series of readers at school.

The reading of good books is a means of increasing the expression of Culture which you can begin at once; as soon as you have carefully studied this chapter. Don't wander in the labyrinths of indecision instead of following the way pointed out by the will. Each day's delay is a day lost, and no wheels are sooner blocked than the wheels of the expression of Culture by your words.

A man's speech is a reflection not merely of his moods, as of exaltation or depression, but also of his own mental life. Thus language becomes a practically unpremeditated measure of the man.

No other decoration is needed in a room that is filled with good books

All in all some people regard it as a better index of his Culture than his manners, for it tells his thoughts.

President Butler of Columbia University, told his students in 1921 that the "first trait" of a person of Culture is, "correctness and precision in the use of the mother tongue, gained only by association with good English."

Exemplifications

Mistakes in the Use of Words

It is not enough to know many words but you must know their meanings, otherwise you may make mistakes that will amuse people of Culture. That is why if you are not sure of the meaning of any word you should look it up in a dictionary.

People who use words without knowing their meaning often make very ludicrous mistakes. The most famous character of this kind in literature is in Sheridan's play "The Rivals," and her name, Mrs. Malaprop, has come to be the common word among people of Culture for those who use words of which they do not know the meaning. One of Mrs. Malaprop's speeches is as follows:

"Observe me, Sir Anthony. I will by no means wish a daughter of mine to be a *progeny* of learning. I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or

simony, or *fluxions,* or *paradoxes* or such *inflammatory* branches of learning—neither would it be necessary for her to handle any of your mathematics, astronomical, *diabolical instruments.* But Sir Anthony, I would send her at nine years old to a boarding school in order to learn a little *ingenuity* and *artifice.* Then, sir, she should have a *supercilious* knowledge in accounts;—and as she grew up I would have her instructed in *geometry* that she might know something of the *contagious* countries;—but above all, Sir Anthony, she should be mistress of *orthodoxy,* that she might not misspell, and mispronounce words so *shamefully* as girls usually do; and likewise that she might *reprehend* the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;—and I don't think there is a *superstitious* article in it."

Read over this carefully and examine the meaning of each italicised word. If you don't know its meaning look it up in the dictionary. Then supply in the sentence the words that Mrs. Malaprop should have said.

The Correct Use of Words

The American Society of Culture has compiled for the benefit of its members the following list of words that are misused:

A and An.—The use of *a* before words beginning with an *h* is correct. The old rule was that

an should be used before such words. Usage is that *an* should be used by preference before a word when the *h* is not distinctly pronounced; thus we should say *a Hibernian* and *an heir, a house* and *an herb.*

ABANDON.—This word means to entirely *forsake,* and differs from *forsake* in that you can *forsake* and return; but if you *abandon* you have forsaken absolutely.

ABOVE.—Should not be used for *more than.* Say: *More* than a dozen, not *above* a dozen.

ACCEPT, EXCEPT.—Remember that *accept* is a verb, while *except* is a verb or preposition. To *accept* means to take willingly, while *except* means to omit or exclude, or not to take. Thus:

"Washington refused to *accept* a third presidential nomination, nor did he believe any circumstance would warrant him in *excepting* this determination."

ACCEPT OF.—You do not *accept of* anything; you *accept* it. You *accept* a raise of ten dollars in your weekly salary; you do not *accept of* it.

ACQUAINTANCE.—Notice the difference between this word and *friend.* It should be evident to you if you have carefully read the sixth and seventh chapters.

AFFABLE.—To call a politician *affable,* or to apply it to a hostess, is bad form. *Affable* means ready to speak, easily approachable in conversation.

How can your hostess be *affable* to you since it means that she is condescending to speak to you? A hostess cannot show condescension; to say that she does so is to insult her.

AFFECT, and EFFECT.—*Affect* means to modify something already existing, to act upon, to impress. *Effect* means to cause or bring about something that did not already exist.

"The *effect* of European immigration has been to *affect* conditions of life in some of our larger Eastern Cities."

"A man may *affect* a woman's feelings, without being able to *effect* love so strong as to lead to marriage."

AGGRAVATE, EXASPERATE, IRRITATE.—These three words have very different meanings. To *aggravate* means to increase irritation, not to produce it; after you have *exasperated* a person you can aggravate him, but not until then. The difference between *exasperate* and *irritate* is that the latter means to annoy, while *exasperate* means to increase the *irritation*. *Aggravate* is used colloquially to mean a still further increase, so that it is beyond endurance. But in writing you cannot speak of a person being *aggravated,* but he can, as the poet says: "aggravate my woes."

AGREEABLY DISAPPOINTED.—Incorrect. *Agreeably surprised* is what is meant.

ALLOW.—This word should not be used as a synonym for *say, believe,* or *assert,* as it is used in

parts of the West and South. *Allow* means to *allot* or *admit.*

ALMOST.—Take care not to use this word in the wrong sense as a synonym for *most.* Remember there is a vast difference between saying that a woman is *almost* beautiful, and that she is *most* beautiful.

ALONE, ONLY.—There is a difference in the words. The one who came to Job said: "And I *only* am escaped *alone* to tell thee."

ALTERNATIVE.—This means one of two *choices.* A person cannot have several alternatives.

ANIMAL.—Bear in mind that this word does not mean *beast* and that you are an *animal.*

ANTICIPATE, EXPECT, FORESEE, HOPE.—To *anticipate* means to expect with pleasure, to take beforehand, or before the proper time. A man may *anticipate* his sweetheart in carrying out some wish of hers before she has made known her desires; or, if he does anything else first, he may *anticipate* some one in so doing; he might *anticipate* an obligation by meeting it before it is due. But he cannot *anticipate* any act by merely *expecting* it. You *hope* for a visit from a friend, and when he says that probably he will come to see you, you *expect* it and you *anticipate* it when you realise that it will give you great pleasure.

ANXIOUS and DESIROUS.—Not the same words. *Anxious* refers to dread or mental distress; hence you cannot be *anxious* to do a thing, unless failure

to do so will cause you mental worry. You should say *desirous* if you mean that you have a strong wish or longing.

ANY PLACE, SOME PLACE.—It is better to say *anywhere* or *somewhere*.

ANYWAY, ANYWHERE.—Do not say *anyways* or *anywheres*.

APPRECIATE.—Should not be used for *understand, realise* or *esteem*. It means that a thing is taken at its real value.

APPROACH.—Means to draw near to and should not be used for *address,* or *petition*. It should be used in the sense of being *addressed* by indirection, or by not quite legitimate methods. In general conversation it has a bad sense intimating bribery or intrigue.

APT.—Should not be used for *likely*. *Apt* means fit. Many men are *apt* to be married, but not *likely* to be.

AVOCATION, VOCATION.—An *avocation* is something that diverts a man from his regular calling.

AWFUL.—Should not be used as a synonym for *very*. *Awful* means that which inspires, or is inspired by, *awe*.

BALANCE.—Should not be used in the sense of *remainder*.

BANQUET.—Means a *sumptuous feast* in honour of a person or event, and is not used as a synonym for *dinner* or *supper*.

BETWEEN YOU AND I.—You should say *"between you and me."*

BETWEEN and AMONG.—*Between* refers to two; *among* refers to more than two.

BETWEEN ONE, AFTER EACH.—The first of these expressions is mistakenly used for *after each.* A space or a line separating a succession of written sentences is *between* two sentences; nothing can be *between* one thing.

BOUNTIFUL.—Does not mean *plentiful.* It is incorrect to speak of a *bountiful* dinner.

BUT THAT and BUT WHAT.—Should not be used instead of *that.*

CALIBRE.—Properly used as *calibre* of a revolver. To speak of *"higher calibre"* is as absurd as to say a *thicker diameter* or *thinner circumference.*

CAN and MAY.—These two words are readily distinguished in their use. *Can* expresses *ability* on the part of a person to do something. *May* signifies *liberty* to act.

CAPACIOUS.—Does not mean large.

CARRY.—Should not be used in the sense of *escort, guide,* or *conduct.* Never say that a man *carried* a lady to a party.

CHARACTER, REPUTATION.—These are two different words. *Character* is what one is; *reputation* is what one is thought to be. A person cannot have a bad *character* with his acquaintances, though he may have a bad *reputation.* "Character lives in a

man; *reputation* outside of him," says John G. Holland.

CHEMISE.—Pronounced *shimmy* by the vulgar means, in French, a *shirt,* and by the French is used to mean a man's *shirt* and not an *undershirt,* whether worn by men or women.

CHIEFEST.—There is no such word; when a thing is *chief* it is at the head.

CONDONE.—Means to *forgive,* and is not a synonym of *compensate* or *atone for.*

CONSTANT.—Means *firm* or *steadfast* and hence *constantly* and *constant* should not be used for *often, continually,* or *frequent.*

COUNSEL, COUNCIL.—*Counsel* is *advice.* It may be used as a verb meaning to *advise.* A *council* is a group of people gathered for deliberation in order to give *advice* or *counsel.*

COUPLE.—Means two that are bound together by a tie, or intimate friendship. It should not be used for the word *two.*

CRIME, SIN, and VICE.—Three words with different meanings. *Crime* is a flagrant violation of *morality* in general; *sin* is the violation of a *divine law,* while *vice* is an infringement of the *moral* law.

CULTIVATION, CULTURE.—These words mean different things. One of the senses of *cultivation* is *culture,* but the dictionaries justify the use of the word *culture* for use only in speaking of the development of individuals.

DECEIVE.—Means to give a false impression. It

is incorrect then to say that a person is *deceiving* you when you are aware of his attempted deception. You should say: "He is trying to *deceive* me."

DEPOT.—Means a *freight* house, not a *passenger* railway station.

DIFFER FROM, DIFFER WITH.—You *differ from* a person in appearance but *differ with* him in opinions.

DIRECTLY.—Should not be used in the sense of when, or as soon as; its meaning being limited to *at once,* or *immediately.*

DIRT.—To speak of *dirt* roads when you mean *unpaved* roads, or to use *dirt* instead of *earth,* is incorrect. *Dirt* means *filth* or *"matter out of place."*

DISREMEMBER.—Say *forget.*

DIVINE.—A clergyman should not be called a *divine.*

DO.—Often used unnecessarily. For instance to say, "I will succeed as others have *done* before me," is incorrect since the *done* is unnecessary and adds nothing to the strength of your sentence.

DON'T and DOESN'T.—The first is a form of *do not; doesn't* of *does not.*

DRESSER.—Do not use this word to mean a person, unless you are describing the maid, or valet, or an actor's *dresser.* Say that a person *dresses* well; but do not say that he is a good *dresser,* unless you are recommending him for a position as valet.

DUE, OWE.—*Due* means that which *must* be paid, while what you *owe* is not necessarily *due* at a certain time.

DUTCH.—This word is often incorrectly applied to *Germans* because their own name for German is *Deutsch.* In the English language the people of Holland are *Dutch.*

EITHER.—Means *one* or the *other* of two. Therefore you must not say: *"Either* are likely to sail," but instead *"Either* is likely to sail." Yet usage allows us to say *"Either you or I are right,"* because to be strictly grammatically correct and say *"Either you or I am right,"* would sound awkward.

ELEGANT.—You must not say that you had an *elegant* time or that the play was *elegant. Elegant* refers to qualities of refinement. You might then just as well say "I had a *refined* time," which would be absurd.

EMINENT, IMMINENT.—Do not confuse these words. *Eminent* means *prominent, conspicuous, distinguished,* while *imminent* means *threatening.*

EMIGRANT, IMMIGRANT.—Remember that the *emigrant* from Italy is an *immigrant* into America.

ENDORSE or INDORSE.—Means to write on the back of; therefore, you *endorse,* or *indorse,* a cheque but do not *endorse* it on the back. You couldn't *indorse* it unless you wrote on the back. The *dorse* part of the word means *back.*

ENJOY.—You cannot *enjoy* poor health, although you may say you *enjoy good health.* You cannot

enjoy anything bad, unless you take pleasure in being unhappy.

ENTHUSIAST, FANATIC.—An *enthusiast* is one who is ardently zealous in any pursuit, while a *fanatic* has excessive and extravagant notions.

EVER and NEVER.—Bear in mind carefully that *never* means *not ever.*

EVERY.—It is incorrect to say that a person is deserving of *every* praise, or that you will offer *every* assistance; say *all.*

EVIDENCE and TESTIMONY.—Not the same thing. *Evidence* means *mental conviction; testimony* relates to *knowledge* of fact.

EVERY WHICH WAY.—*Every way* is better usage.

EXCEPT.—Bear in mind that this word cannot be used for *unless.* Do not say: "I will not *accept* it *except* I earn it." Say instead; "I will not *accept* it *unless* I earn it."

EXPECT.—Do not use this word to mean *suppose, think,* or *guess.* It refers only to that which is to come, and which is therefore to be looked out for, being derived from the latin *ex,* out, and *spectare,* to look. To say "I *expect* you did that yesterday," is absurd.

EXTEND.—Do not say you *extended* an invitation; say that you *invited* a person, or *asked* him. *Extend* means to "stretch forth," and hence implies condescension on your part.

FEMALE.—It is very bad form to use this word

to mean a woman. It may be used as an adjective but not as a noun. You must remember that it is never used, except in a rather contemptuous sense, to describe a woman.

FEW and LITTLE.—*Few, fewer, fewest* are correctly used in describing things which are expressed in numbers, while *little, less,* and *least* are used to describe those that are spoken of in bulk.

FIRST RATE.—An adjective not an adverb, so we may say that a man is a *"first rate* walker" but not that he *"walks first rate."*

FLEE and FLY.—Note the remarks about *lie* and *lay* in this chapter. *Flee* is a general term and means to *move away* with voluntary rapidity; *fly* is of special application and means to move with *wings,* either quickly or slowly.

FLOP.—Do not say: "He *flopped* over to the other side." Say "He *went* over to the other side."

FOR.—Do not use this word at the end of a sentence, as "What are you doing that *for?"* Say "Why are you doing that?" Nor "What are you going *for,"* but instead: *"For* what are you going?"

FRESH.—Means full of *ignorant conceit* and is a slang phrase that should be avoided.

FROM, OFF OF.—John gets a book *from* his father; he borrows ten cents *from* his brother to buy some ice cream *from* the hokey-pokey man. He does not do any of these things *off of* anybody.

FULLER.—When a glass is *full* it is wrong to say that another glass is *fuller*. How could it be?

FUTURE.—Don't speak of your fiancé as your *"future."* It is very vulgar.

GET.—A man does not *get* sick, *get* left or *get* penniless. *Get* implies *exertion* and a *struggle;* and of course a man does not struggle for any of the things just mentioned. A man may *come into* property by inheritance, but he does not *get* it in that way, unless he forges a will, or commits a murder.

GOT.—"He has *got* to do it" is correct although "He *must* do it" is better usage.

GO PAST.—Say *go by* instead of *go past.*

HAD OUGHT.—No part of the verb *have* should be used with *ought.* "He *hadn't ought* to have done it" should be: "He *ought not* to have done it."

HAIN'T.—Do not use this expression. You must say *haven't, hasn't, have not,* or *has not. Hain't* is very uncouth.

HAVE.—Be careful not to use the word *have* unnecessarily as in, "I meant to *have* told you," instead of "I meant to tell you," or "I should *have* liked to *have* gone," instead of: "I should *have* liked to go."

HELP.—Do not call domestic servants *"help."*

HIM, HER.—Say: "If I were *he"* or "If I were *she"* instead of "If I were *him,"* or "If I were *her."*

HUNG.—Should never be used for hanged. A hat is *hung* on a hat rack. Only murderers are *hanged.*

I and ME.—Do not say "They came to see Mary and *I.*" It should be "Mary and *me.*" But you would say "Mary and *I* went to see her." Remember that if you are the object, or the person, to whom something is done you are to speak of yourself as *"me"* but when you are the person who does the doing you say *"I."*

IF, WHETHER.—Both imply uncertainty but *whether* is followed by "or not," expressed or understood. "I do not know *whether* he will come or not, but he will *if* he can."

INAUGURATE.—Should not be used in the sense of *begin,* since it means "to *induct* into office with appropriate ceremonies." You may however *inaugurate* a reform.

IN and INTO.—When one is *outside* a place, he may be able to get *into* it; but he cannot do anything *in* it, until he has gotten *into* it.

INNATE.—Means to be *born with, inherited.* You cannot speak of anything *innate* as being due to early training, since it existed before any training. *Innate* Culture can be developed but is not acquired.

JEWELS, JEWELLRY.—A woman wears *jewels,* not *jewellry,* and calls them *jewels,* not *jewellry,* even though the *jeweller* from whom she bought them had a large stock of *jewellry.*

JUST GOING TO.—Do not say, "I am *just going* to do it." Say instead, "I am just *about* to do it."

LAY, LIE.—This has been fully explained in the theme of this chapter.

LEARN for TEACH.—This was once correct English and *learn* meant not only the receiving but the imparting of knowledge. But now the word *learn* is used to mean the acquiring, and *teach* to mean the imparting of knowledge.

LEAVE.—Do not say: *"Leave* her see it." Say: *"Let* her see it."

LIKE, AS.—*Like* compares things; *as* compares action or existence. We say: "Jim is *like* Jack, and Jack is *as* tall *as* Nellie." Not *"like* Nellie."

LIMB.—It is regarded as silly to say *limb* when you mean *leg.* You may say *limbs* when you mean both arms and legs.

LOVE, LIKE.—Many people fail to make a distinction between these words. A man *loves* that which is very dear to him, and, though he may *like* corn beef and cabbage, he does not *love* it. A woman *loves* her children and *likes* to wear pretty clothes, but she does not *like* her children and *love* to wear pretty clothes, or if she does she would not say so.

LOOSE, LOSE.—Notice that the *s* in *loose* sounds like *c* while in *lose* it has the *z* sound. *Loose* is generally an adjective meaning *unfastened;* it may also be a verb meaning to *untie* or to *unfasten. Lose* is a verb. "A man can better afford to *lose*

all his *loose* change than to *lose* the respect of his friends."

MAKE.—Should not be used in the sense of *earn.* Do not say: "He *makes* $50 a week," but "he *earns* $50 a week." If he *made* $50 a week he would be arrested for counterfeiting.

MANNER BORN.—Some people incorrectly say or write "to the *manner born.*" A person to the *manner born* is one with innate Culture who from his earliest childhood has had external influences aiding its development.

MARRY.—A woman is *married* to a man; a man is not *married* to a woman. A clergyman does the *marrying;* he *marries* a man and a woman. They do not *marry;* they are *married.*

ME.—Do not say "it is *me,*" but "it is *I.*"

MOST.—See ALMOST.

MY.—Avoid pronouncing this *mih* or *muh.* The *y* has the full sound of *eye.* People without true Culture have an idea that *mih* sounds more "refined"; they are, of course, mistaken.

MYSELF.—Do not say: "My wife's uncle gave this house to my wife and *myself.*" It should be "to my wife and *me.*" *Myself* should be used only in connection with *I,* as "I did it *myself.*"

NASTY.—Avoid the use of this word to mean unpleasant or ill natured. It actually means *filthy* and may be properly used only in speaking of such a thing as a pigsty, or an obscene book.

NO MORE.—Do not say this when you mean *any*

more, or *again.* In connection with the sentence: "I do not want to see you *no more,*" you use a double negative which makes you say exactly what you do not mean.

PARTAKE.—Do not say that you *partake* of food. It is a very annoying affectation to people of Culture.

PARTY.—Say *person.* To speak of such a *party,* unless referring to a person in a contract, is an uncultured expression.

PATRON.—Not a good word to use when you mean *customer.*

PROPOSE, PURPOSE.—Note the different meanings of these two words. To *propose* is to offer while to *purpose* is to intend. A man *proposes* to a young lady when his *purpose* is to *marry* her.

PER.—It is better to say *a* pound, or *a* pair than *per* pair or *per* pound.

REAL, VERY.—*Real,* meaning *actual,* and *very,* meaning *extremely,* are often confused. *Real* does not mean *very.* We may be *very* hot or *very* tired or *very* good; but we are not *real* hot, *real* tired, or *real* good. If you mean that you are *actually* hot, tired or good you must say that you are *really* so, and use the adverb *really.* If you say *real* you are not saying anything that would be intelligible to people who speak correct English.

REFERENCE.—Should not be confused with *recommendation.* A man may *refer* some one to somebody else as willing to *recommend* him, and

thus he gives a *reference* but not a *recommendation;* since that is for his *reference* to give or withhold.

RELICT.—It is not good form to use this word for *widow,* although the word is used in law.

SHALL, WILL.—This has been discussed adequately in the main theme of the chapter. Study it carefully.

SOCIABLE.—This word is sometimes used by the vulgar to describe a *social gathering.*

SUCCEED HIMSELF.—A man cannot *succeed* himself; he can only *succeed* another person.

TASTY.—Do not say that anything except food is *tasty.* Say that it is *tasteful.*

UNIQUE.—Means the *only thing* of a kind. Do not say very unique.

WITHOUT.—Do not use this word when you mean *unless.* "I will not do it *without* he does," is a vulgar expression. It should be: "I will not do it *unless* he does," or "*until* he does."

WIDOW WOMAN.—Say *widow.* To say *widow woman* is as silly as to say a *female cow.*

Correct Use of Prepositions

The English use of prepositions is the despair of the foreigner, and even many native born Americans are unable to use them accurately. Their correct use is a true sign of Culture.

Here is a list of words, with the prepositions that are used with them; where more than one is

given, think carefully of the difference in meaning between the prepositions.

Accord *to* or *with.*
Accused *of* crime.
Accused *to* a person.
Acquit *of.*
Adapted *to* or *between.*
Affinity *to* or *between.*
Agreeble *to.*
Agree *with* persons, *to* things, or *among* ourselves.
Amuse *with, at* or *in.*
Angry *with* a person, but *at* a thing.
Anxious *for, about,* sometimes *on.*
Attend *to* (listen), *upon* (wait).
Averse *from* (an act or state), *to* (when describing feeling).
Boast *of.*
Call *on* (a person for anything), *to* (if merely to attract his attention).
Change *for* (a dollar), *to* (something that differs from the original thing).
Compliance *with.*
Confer *on* (give), *with* (converse about). You confer *with* a person *on* a subject.
Confide *in* (a person or thing). Do not say *with.*
Conform *to.*
Convenient *to* or *for.*
Correspond *with* (by letter), or *to* (similar things).

Dependent *on,* or *upon.*
Derogatory *to* a person or thing.
Die *of* (a disease) or *by* (an accident).
Differ *from* or *with.*
Difference *with* a person, *between* things.
Difficulty *in* a situation, *with* a person.
Disappointed *in* (a matter that disappoints us or a person who has failed us *in* an emergency); *with* can be used also in speaking of a person.
Disapprove *of.*
Distinguished *for, from,* and sometimes *by* (note the different meanings and form sentences to express them).
Entertained *by* a person but *with* a thing.
Exception is taken *to* statements.
Expert *in* is to be preferred to *at.*
Fall *under, in, on, upon* or *beyond* as the case may be.
Free *from.*
Frightened *at.*
Glad *of* is to be preferred to *at.*
Grieved *at, for a* or *for.*
Independent *of.*
Insist *upon* is to be preferred to *on.*
Lay *on* or *in* or *under.*
Made *of, for, from, with.*
Need *of.*
Notice *of.*
Observance *of.*
Prejudiced *against.*

Prejudicial *to.*
Profit *by.*
Provide *for.*
Reconcile *to* a person, but either *to* or *with* a thing.
Reduce *to* (a state), *under* (subjection), *from* (one condition to another).
Regard *to* or *for.*
Repeat *with* or *to.*
Resemblance *to.*
Resolve *upon* rather than *on.*
Respect *for.* It is correct to say *in respect to* a certain matter.
Smile *at, upon.*
Swerve *from.*
Taste *of* (what is actually enjoyed) and *for* (what we have capacity for enjoying).
Think *of* or *on.*
True *of* or *to* (meaning faithful).
Wait *on* (to serve), *at* (a place), and *for* (to wait for, as a person or thing).
Worthy *of.*

Common Mistakes in Speaking

Some of the most common mistakes in speaking are shown in the following sentences.

INCORRECT	CORRECT
I *seen* two dogs	*saw*
He shouldn't *of did* it . . .	*have done*
He *come* from New York . .	*came*

INCORRECT	CORRECT
She *laid* on the bed	*lay*
Where is the man *going to* . .	*going*
He's *got* to go down town . .	*has*
I *would* like to go	*should*
He *done* it last evening . . .	*did*
If anybody wants me let *them* come here	*him*
The chair is badly *broke* . . .	*broken*
This secret is between you and *I* .	*me*
Where *are they at*	*are they*
They *was* all at school . . .	*were*
The baby *set* on the floor . .	*sat*
Leave her go	*let*
He *run* all the way home . . .	*ran*
If I *was* you I should come . .	*were*
Will you *except* this book? . .	*accept*
How does it *effect* you? . . .	*affect*
The burglar *affected* an entrance	*effected*
I will *learn* you good grammar .	*teach*
Ain't you going with me? . .	*Are you not*
Have you *et* your lunch? . . .	*eaten*
He *hadn't ought* to have done it .	*ought not*
Each of the men *are* ready . .	*is*
I *says* to her "you're wrong" .	*said*
Neither Mary nor Jenny *have* come	*has*
Them fellows took it	*those*
It was *him*. It was *her* . . .	*he, she*
That *there crank* is to start it .	omit *there*

INCORRECT	CORRECT
I haven't bought *no* apple . .	*any*
My dress is different *to* yours .	*from*
He can sing as *good* as Jim . .	*well*
Was you out late?	*Were*
They can't explain the things *that's* going on	*that are*
Can we go home early? . . .	*may*
Who did you call?	*whom*
He behaved very *bad* . . .	*badly*
Give me *the lend of it* . . .	*Lend it to me*
Sit it here	*set*
I won't go *without* you do . .	*unless*
I like *those* kind of pencil . .	*that*
I will go and *bring* it to his office	*take*
I *ain't* going. He *ain't* going .	*am not, is not*
I would have *did* it	*done*
He don't know me	*doesn't*
It looks *like as if* it would rain .	*as if*

CHAPTER X

HOW CULTURE IS EVIDENCED IN CONVERSATION

The Secret of Successful Conversation

IN the preparation of these lectures for The American Society of Culture experts study all of the printed information extant upon each subject. When this has been collated, inquiry is made of those living persons most capable in expression of the phase of Culture under discussion. From this unique collection of material the study is prepared for the guidance of its readers so that each may have the experience of all, thus realizing the true object of this organization to lay the foundations of The Science of Culture and explain its principles.

In the collection of data and its study for the purpose of preparing the present chapter, it became evident that while conversation is an art, as every one who has studied it believes, it is not a mere matter of being a good talker and a good listener but the true secret is much deeper and, strangely enough, has not been properly emphasised in any previous writings on the subject. This one secret of success in conversation, when mentioned

to the living authorities referred to, has been instantly accepted as correct, and like all discoveries has surprised by its simplicity.

The Art of Pleasing

The art of conversation is that of pleasing people in talking and listening to them, and its secret is to make the person to whom you are talking feel that he or she is the only person in the world. The Italians have two words to describe two antithetical types of people. The person with whom you get along best is called *"simpatica"* or sympathetic, a person in whose presence you feel a flow of strengthening vital forces, whose words and looks and every movement make you feel that you are with a kindred spirit. The other word is *"seccatore,"* literally a "drier-up," the same word as *"sec"* applied to wines and meaning rather more than our word "bore," as it describes a person in whose presence you become like a withered flower, your bright thoughts taking wings, your spirits drooping and a general feeling of depression and unhappiness pervading every fibre of your being.

Now in a greater or less degree every time we engage in conversation with any one it has one of these two effects on us; and when we talk to other people it is fair to assume that they must receive such impressions from us, though they may be at variance with those which we feel with them. Here we see the reason for the great success, in social and

business life, of people who seem, on analysis of details, to be commonplace and by no means geniuses. Yet things said by such people sound witty, though if said by others would fall flat. Men and women who are *"simpatica"* are everywhere welcome in society, are sought after in business life, make the most desirable marriages, and land the biggest prizes in business.

Analyse Yourself and Others

Before further study of this chapter we advise that you pause and carefully consider the foregoing statements. Then carefully analyse them and apply them to your own experience so that in your own consciousness you may have an understanding of this great truth and its importance upon your whole career.

Analyse not only other people but yourself. When you have finished this mental study, you will have a better understanding of the application of the principles and advice which will be given you. You will also see that mastery and application of the principles stated in the previous chapters are necessary to insure that your conversation will make you *"simpatica"* and not a *"seccatore,"* thus aiding the expression of your Culture so as to be of advantage in social and business life and in every phase of your activity.

The people who displease us in conversation are those who talk:

To impress others with their superiority;
To injure or disapprove others;
To make others tell what they do not wish to reveal;
To hear themselves talk.

The people who please us are those who:

Listen to what we have to say and appear interested;
Briefly and intelligently comment on what we have said;
Tell us something interesting or amusing.

Adapt Your Personality to Others

Success then depends not so much upon your own personality, whatever it may be, as it does upon your ability to adapt that personality to others with whom you come in contact.

The elementary way to adapt it is to consider that the very things you like in other people are those they would like in you. As for their traits that bore you, examine yourself carefully and ask, "Am I too a bore?" If you are, go to work to live down that reputation or check any tendency that if indulged in might encourage its growth. The most famous bore depicted in literature is Coleridge's "Ancient Mariner," who fixed the wedding guest with "glittering eye" while he told his story. Yet the poet himself always grudged any one else the chance to speak when he had the floor; a trait he had in common with Schiller and Dr.

Johnson, both of whom were sulky at any interruption and loud in denunciation of others who insisted upon a proper share in the conversation. Lord Macauley was even worse for he not only could talk, and did, for hours at a time reciting whole pages of books from memory, but if any one else ventured to say anything he demanded authorities, and the Imperial library at Paris would have needs been there for ready reference if one hoped to answer his cross-examinations. So if you too are a bore, you are in good company, and maybe posterity will listen to you in patience if your thoughts are as well worth preserving. But two kinds of bores are always annoying; the man who tries to prove he is right and the man who tries to prove another is wrong.

We can endure a little of a bore whose thoughts are worthy to be classed with those of the four great men previously mentioned but what shall we say of the ordinary bore who wearies us with tedious chatterings that tell us nothing we want to know. Most of these people owe their talkativeness entirely to their lack of poise. They lack confidence in themselves and in their effort to feel at ease they chatter and talk without sense, and forget that a silent tongue invites no criticism and that a look of interest or an occasional word of assent would serve better to cover their embarrassment.

"The secret of being tiresome," said Voltaire, "is in telling everything." Even in art, music, and

literature it is characteristic of the great to leave something to the intelligence of other people and this is regarded as one of the traits of the genius that distinguishes the great poet from the writer of musical verse; or the sculptor from Mrs. Jarley; or the great master from the painter who shows in detail every hair on a man's head or every leaf on a tree.

Develop Your Power of Sympathy

Sympathy consists merely of putting yourself in the other fellow's place. Those who are most truly *"simpatica"* do this intuitively, their subconscious minds being so well drilled in what is expected of them that they immediately give the needed response when in contact with any other mind. Such were the traits of Washington and Lincoln, neither of them voluble, and the former distinguished for reticence, but each used great discretion of speech and their charm of conversation was due chiefly to their sympathy. Conversation is, as Emerson has said, "an art in which man has all mankind for his competitors, for it is that which they are all practising every day while they live." Yet, though you may have all the world as competitors in mere talking, you will find that in the practice of being sympathetic you will restrict your competition to a basis where it will be very easy to handle.

There is no magic power in conversation. There are those who, like the French or Irish, have quick

wit and powers of repartee but they often make enemies thereby, and as DeQuincey, whose essay on conversation is famous, has said, but one in a million of these rises to distinction. The number of people who talk for intellectual improvement is but as one to fifty compared to those who talk for social enjoyment, declared Professor Mahaffy. So it is from the latter point of view that conversation must be considered even in this utilitarian age. One shudders when one thinks how easily a man's conversation may ruin his career because of a single remark, and how many careers have been decided by the turn of a sentence. No wonder every wise man insists that we should think before we speak, even if sometimes they themselves betray their own lack of wisdom by not following their own prescription.

The Reason for Franklin's Success

Probably the most popular talker who ever lived was Benjamin Franklin. One of the seventeen children of a candlemaker, he worked his passage to Philadelphia, rowing the boat that carried him and the other "passengers" for most of the last fifty miles. The ragged and dirty seventeen year old printer boy with one roll under each arm and munching on another wandered the streets of Philadelphia looking for a job which by his own efforts and not by the power of the press was to make him the pampered pet of the whole world, the favourite guest at the most aristocratic courts of Europe. It

was because he was always *"simpatica"* and always tactful that his popularity was achieved and he became known as the greatest of the world's diplomats. All who fell under his influence became his slaves, not because of his knowledge, words or personality alone, but because he instinctively adapted his personality to those with whom he came in contact without any sacrifice of his own individuality. His autobiography, a great piece of literature which has been the inspiration of millions of men, can be bought in a bound edition from Macmillan's of New York for thirty-two cents and should be in everyone's possession, on his book shelf and in his brain.

Though Michelet was not born until eight years after Franklin's death he might well have had the American in mind when he uttered the apothegm: "The way to have friends is to be one." The wise man is he who like Franklin "of friends however humble scorns not one." Splendidly serviceable in this connection is this word "scorn" of Wordsworth, which is the absolute antithesis of all that one should show to those with whom he wishes to be popular.

Learn to Use Tact

The unwritten law of conversation is that it shall be on a "fifty-fifty" basis, but it generally develops into a struggle to see who can do most of the talking. And yet you may do most of the talking if you will bear in mind one point. Most people are interested only in themselves. They always think

of their own case as soon as anything is mentioned. Give them flattering chances to do so, so that they themselves will be pleased with the comparisons that will flash through their minds. Avoid words that will suggest disparaging comparisons and remember that praise of other people is apt to fall into this category. If you fail to have in mind the individuality of the person to whom you are talking, you may at any moment find yourself in unexpected disfavour, which may be shown by a snarl or yelp like that of a little dog when by inadvertence you tread on his tail.

If you try to "show off" you annoy people. If it is in some particular in which they are inferior to you it suggests vanity on your part and they are humiliated; if it is in something in which they are superior they are resentful at your presumption in having anything whatever to say on such a matter when they are around. This requires a bit of foresight, but as the ancient maxim says: "to foresee is to prevent," and for want of a little foresight we often entrust ourselves to a quicksand into which in spite of every effort we are miserably engulfed.

Want of tact is almost always due to lack of foresight, which makes one fail to realise how his thoughtless remarks may cause annoyance to other people. Tact requires thinking before speaking, and refraining from saying or doing anything that

will make other people feel ill at ease. One essential is not to use analogies, similies, or metaphors that the person to whom you are talking cannot understand. This is one reason why you should avoid "shop talk" in social intercourse, aside from the fact that your thoughts should be away from business during hours that are employed for intellectual improvement in other directions or for mental recreation. Shop talk may be vitally interesting to you but it is not to other people and it is all the worse if you and another person engage in a talk concerning people and things about which the others within your hearing are ignorant. You can rest assured that they will be uncharitable enough to think that you are doing it as purposely as school boys, who invent gibberish of their own such as "Hog Latin" to mystify the youngsters whom they wish to keep out of their secrets.

Do not speak of your prosperity before those who are less prosperous; it is as cruel as to boast of your health in the presence of an invalid. This is a favourite device with young people and makes them tedious to their elders.

You should avoid those who bore you. The wear and tear on your nerves and the trial of your patience are too great for you to endure it, except in those cases where you know that you will gain direct and material advantages that compensate for the injury to your poise. But if you do have to

endure such bores be sure and do so without betraying your annoyance, as we shall explain later.

When You Make a Mistake

If you make a mistake it is best not to apologise. "No 'poligy ain't gwine ter make h'ar come back whar the biling water hit," said Uncle Remus; and everybody knows that when "feelings are hurt" the least said the sooner mended. When you make a mistake, if you glide along without an apology the other person may think that his own supersensitiveness is to blame for seeing it as a personal application. But if you apologise you call attention to the injury you have done him and give him a chance to express his resentment outright or worse yet he harbours it as an excuse for future retaliation. Strangely enough we mind little the unrevealed scars on our body or those that are hidden in our soul; but we are most sensitive about the defects we are forced to parade before the world.

Acquiring knowledge of a person's foibles; avoiding subjects they dislike and discussing those that please, require some effort on your part but it is certain to win the favour of those whom you thus please, and requires no loss of self-respect as it can and should be done without apparent effort. In that first impression book which you have been advised to keep you should jot down what pleases and what displeases each person with whom you come into contact.

Flattery

"Flattery, though called a base coin, is the necessary small change of society," said Lord Chesterfield. It must not be laid on too thick as then it is likely to sicken even the object. It must be sincere, and unless it actually is sincere it takes a very clever actor to make it so appear. It is easy to admire any one if a person tries hard enough. We know of people who admire themselves when nobody else does. If one would devote the same effort to finding something in the other person to admire that he expends in contemplation of his own good qualities he would succeed. Inopportune flattery is as unwise as is ostentatious fawning. "He hurts the most who slavishly commends," said Lord Churchill.

Sincerity on the other hand must have one's own self for its object, and not being valued except as we show our own faults to the damage of no one else's sensibilities, selfishness or personality is to be avoided. Any over modesty of this type is apt to be construed as a reflection upon some one else's vainglory. To try always to please and ingratiate is not always tact and so too frequent fawning becomes tedious, and in the presence of others is apt to bring one into contempt. Remember too that the person who makes a doormat out of himself will be used for that purpose.

How to Praise or Defend

If you want to praise or defend a man or woman, do so behind that person's back. He is quite likely to hear it and will remember the favour to your credit. Some people in their desire to please, neglect to defend their absent friends when attacked. If something you know to be untrue is said about a friend you should speak up and say: "I beg your pardon, but Mrs. Kirkland is a friend of mine and I am convinced that there is some error." Whenever you are forced to deny anything, always avoid a flat contradiction. To say, "it isn't so," or "I don't believe it" is just as rude as to use the shorter and uglier word, as Roosevelt called it, and brings resentment. To say that a person has been misinformed shifts the blame from his shoulders to that of an anonymous person and so can be forgiven.

It is best never to contradict a person if you can avoid it. If a wrong statement is made regarding anything about which you have correct knowledge, no one will thank you for correcting it and the others present will be bored by the resulting controversy, so it is best to let such statements pass without comment unless some principle vital to you is involved.

Avoid being too Effusive.

We call the person who is too effusive in sympathy "gushing" and such an appellation brings ridicule, and destroys the value placed upon the

friendships formed by the person who is so derided. Women are more apt to err than men in this respect and their overdemonstrativeness is notorious as a cause of the irksomeness of many courtships, engagements, and marriages. The person who likes every one and shows it, does one no particular favour by showing a liking for him.

The most effective way of conveying your sympathy to another is to join with him in some strong antipathy, thus showing that all the world cannot claim your friendship but that you distribute your likes and dislikes with judgment and discrimination. People who dislike the same things are actually bound by stronger ties than those who are fond of the same things. It is a pleasure to have a sympathetic person to whom one can air his grievances.

Do not Monopolise a Conversation

Any attempt on your part to dominate conversation or to talk about your own troubles, your hopes, your experiences, your family, your servants and your possessions is regarded in society as selfishness unless your experiences are such as to make them of universal interest. And in judging whether they are warranted to be so called, you must be sure to have a proper perspective and appreciate the fact that what has happened to you is not important to other people should it also have happened to others. To talk about yourself continually is as much as to

say that you are the most important person you can think of, and that is regarded as a direct affront to every one else in the world. Even if you have something really interesting to tell about yourself, better wait until it is drawn out and not eagerly volunteer the experience. For a neophyte in any social group to take the centre of the stage without being asked is regarded as inexcusably bad manners.

Certain people always want to break into a conversation. You have seen people who sit tense with hands clenched and mouth ready to open at the first chance, looking like a hungry dog ready to jump for a tempting piece of meat. Watch yourself and be sure that you never place yourself where you appear in this light to the assembled company. Especially is one a bore who, after some one else has related an experience, tells one that is merely a paraphrase of that which has just been told. The man whose experience you have duplicated is angry because his was not unique and while he is nursing his resentment, half your inattentive auditors are muttering to themselves "Goodness, must we hear that all over again?" and they inwardly glower and set you down for a bore however much their faces may mask their thoughts.

Learn to Listen

Listening to another person's troubles is sympathy of the highest kind. But you must feel a real interest. It is tedious perhaps to hear the

tale of another woman's experiences while shopping, or of some molehill of which she has made a mountain, and it is tactful to change the subject, though of course not to yourself, in order to divert the current of her thoughts. You should draw people out and try to set them at ease by leading them to talk of subjects with which they are familiar. But it is a great mistake to ask people to talk "shop." It is regarded as poor taste to ask a distinguished novelist to talk literature. If you yourself feel a little out of the conversation draw aside some person who seems similarly embarrassed and attempt to lead him to talk about himself. You will make a friend who may be useful, and will find time pass much more quickly than if you remained in virtual solitude in the crowd.

It is true that an attentive listener is the most valued person in a social gathering. The person who can neither talk nor listen is shunned. But listening is as much of an art as talking. It is not enough to be one of the silent bores who sit stonily saying "yes, yes," but otherwise mute.

The good listener must be attentive and must give response else one will feel as if he were talking to his bedpost. A young girl patiently endured an hour's dissertation by a well known attorney on the general "cussedness" of the masses and the impregnability of the constitution, while he, so wrapped up in the subject and lost in amaze at her ability to understand him, was beginning to admire her in-

tellect. Yet she spoiled it all by asking when he had finished, if he liked the way her hair was dressed. This is what might be called lack of response.

The intelligent listener looks directly at the person who is talking to him. A common saying is, that to hold a man you must look him straight in the eyes. It would be stupid and foolish to do this without discretion; some would regard it as insolence and others would be uneasy. When you look at a person fix your gaze upon the bridge of his nose and in this way he will be more at ease and you can just as readily watch the play of his expression and preserve an attitude of attention. Try this as soon as possible and then continue to practise it.

The intelligent listener talks with his or her eyes. A single look can say more than could be conveyed by many words, while the meaning darts from the speaking eyes reveal all the emotions and sympathies that you feel. Your look should change from astonishment to satisfaction as the speaker tells his story and you should not let your glance wander. Your face must light up from time to time. If you feel called upon to smile or to sympathise let the emotion appear in your looks. Call to your mind, concurrently with the emotion you wish to show, experiences of your own that will bring such sensations to your face if you cannot arouse them in actual response to the speaker's own words.

Inattention is Offensive

Lord Chesterfield declared that no man is fit for either business or conversation who cannot and does not direct and command his attention to the present object be that what it will. Inattention and distraction is offensive to every one. You must be interested in everything that is said to you if you wish to show good manners. It is a mere matter of disciplining the will and forcing it back to the subject in hand when the mind wanders. If a person is relating some personal experience you can best show your accord with him by forcing yourself to believe that you individually are going through all the experiences through which he went. You can do this if you try; it can be acquired with practice and you will become an actual sharer in the joys and sorrows of those who tell you of theirs and so will be a most valuable member of any social group and your presence will be always welcome.

"Be silent," said Pythagoras, "or say something better than silence." It always has been regarded as the province of knowledge to speak and of wisdom to listen. Wisdom comes by listening and the owl, though naturalists say he is a stupid bird, is regarded as wise because he sits in silence and looks wise though he says nothing. At the beginning of your entry into any society silence is the best policy, and to listen to others is the best way for you yourself to learn to talk. The man who is silent

at first nearly always will become a good talker. The "child among us taking notes" will venture little by little to say something worth saying when he has something to say, and will in course of time become a good talker as well as a good listener.

Embarrassment

We have already noted the talkativeness that results from embarrassment on the part of those who feel that they are expected to astound every one by their brilliancy on their first appearance in a group. In truth on first appearance it is regarded as good manners to say as little as possible. This is fortunate for those who are making such a début since the first time a man engages in conversation in a different circle from that to which he has been accustomed he feels a "sinking feeling," or tremor of fear. If he has ever been a salesman or has had any experience in the business world such will make it easy for him to overcome this feeling. He must imagine that he is merely "selling himself" and that he is only at the stage of "the approach," as it is called in the business world, and it may mean a long campaign before he succeeds in "selling himself" to a group that is already pretty well overstocked.

The dread of the unknown is the cause of all his fears. But through all our previous life we have had to face the unknown from time to time and have still survived. Make up your mind that you are sure to come through this time. You have

innate Culture and you will express it in such a way that it will win the appreciation of this new group of people upon whom you wish to make an impression. In the social world, as in the business world, any thought not in harmony with this idea makes itself plainly felt and puts its possessor at a great disadvantage; such manner shows plainly the lack of confidence and causes an awkwardness that is apparent. Say to yourself that you are going through only what everybody there has been through.

Even the most self-possessed men in the world have been embarrassed at a first meeting. A few visits to the same house and a little more contact with the same people, and you will feel perfectly at home. Remember that the first time you put on long trousers or when you put up your hair on the top of your head you had the same panic of fear and thought all the world's eyes were fixed upon you, noticing your embarrassment. Most of the people present regard it as nothing unusual that you should be there; then why should you feel ill at ease? Keep silent until spoken to, then talk naturally and briefly and you are sure to make a good impression.

The Virtues of Silence

Of the many words written on the virtues of silence, these of Carlyle's seem best worth memorising: "Speak not, I passionately entreat thee, until

thy thought shall have silently matured itself. Out of silence comes strength. Speech is silver, silence is golden. Speech is human, silence is divine." And so in our darkest hours those who silently sympathise with us in our troubles are those who give us the greatest comfort.

The Indian chief who remained silent in the presence of General Grant, when asked why he did not speak said: "The mind speaks with the heart; the brain with the mouth." Of every noble work, the silent part is best; of all expression, that which cannot be expressed.

The talkative man is regarded as a conceited bore as indeed he actually is. There is no worse bore than the person who however good a talker monopolises the conversation and insists on keeping other people waiting until he finishes his story. It is pure selfishness for he knows very well that the real charm of a conversation is that it shall be general, a free interchange of words in which all shall have a share. This is why literary men, professors, and lawyers are seldom good talkers. In social life clergymen and judges who are accustomed to laying down the law without being answered back are often ill at ease and sometimes positively annoying as well as annoyed. There are such people who are welcome but they are those who have learned to lay aside the dictatorial assertiveness and monopolistic tendency that they are com-

pelled to exercise in pulpit or courtroom. With them as with every one else the road to success is to lay aside their every day affairs when enjoying the pleasures of social life. Their knowledge of men and things then makes them entertaining companions.

When Fluency of Speech is a Handicap

Fluency in speaking is likely to be a handicap in social life as one may be so carried away by his own flood of words that he is wholly absorbed in them and becomes out of sympathy with his audience, failing to suspect its restrained restlessness. Felicity not fluency is what should be sought—the right word, not a flood of them. Remember that a ten dollar gold piece is equal to a thousand coppers. Lord Chesterfield gave needed advice when he told his son: "Never hold any one by the hand or button in order to be heard out; for if people are not willing to hear you, you would better hold your tongue." We all know people who would gain in the esteem of their friends if they would heed this admonition.

One unfortunate class of fluency is that of the pert girl who carries with her when she is in unaccustomed circles, the free and easy flow of conversation that she uses in her daily work or with her intimate companions. Many men seem to admire this babbling but in reality they are merely amused

and the girl is regarded by them as a plaything, just as the kings of old regarded the court jesters.

If these young women, many of whom are estimable and of innate Culture, only knew how much harm they did their social chances by prattle that is all right in a "good fellow," but which causes them to be misjudged by society, they would carefully control their words and gestures when with men of Culture who, while often not appearing to be very exacting, would weigh such women carefully in the balance if they came to regard them with seriousness.

So also the man who is regarded by men as a "good fellow" is often not a man to whom one would introduce his sister. The man who tells indecent stories or the woman who listens to them, is injuring his and her chances in social life. A man should break himself of the habit. A woman should not listen; she should excuse herself, unostentatiously withdraw for a few moments and upon returning to the company get her wraps and absent herself permanently from the group and not rejoin it again then or at any other time. She should restrain her impulse to express her resentment as her refusal to offer any explanation will be equally as effective and better expresses her innate Culture. Every one will think better of her for holding her tongue instead of calling attention to the insult by any words however well chosen.

Interruptions

It seems hardly necessary to say that a person must not be interrupted when he is talking. Some people have a habit of breaking in every now and then with "You don't say so," "My, my," or "Just listen to that," which is most annoying to everybody present.

Worse yet is the person who insists on breaking in and finishing a story that some one else starts. Even if some one tells a story you already know you must endure it patiently. One of the worst bores is the person who attempts to duplicate every experience anybody else has had with a personal anecdote that does not interest even if the analogy is a good one. Some are so rude and crude as to shut off a person who is telling something by saying: "Oh yes, I know about that," or "I have been there." It is intolerable rudeness and one should not be guilty of it even with members of one's own family or one's most intimate acquaintances. Truly indeed, as we have already said, there is no reason why we should not be as polite to them as we would be to other ladies and gentlemen, and even if our intimates may be trying to our patience we should remember that we must express our Culture with them as well as with strangers if we wish to acquire the intuition that comes from habit. A gentleman generally can be recognised by his manners toward his wife.

Arguments

Naturally you do not show sympathy toward a person by arguing with him; for an argument is something in which two persons engage, and by which neither is ever made better natured.

"Never be afraid to have the courage of your opinions," said Lord Northcliffe; but he was speaking more as an editor and a statesman than as contributing to a knowledge of the means of social success. You can have the courage of your opinions but the courage is generally foolhardiness when you express it in defiance of the rest of the people you are with and when you are not asked to do so. If you are asked you may state your attitude briefly and as far as possible in such a way as not to cause any personal feeling. But a man should not loudly declare that all lawyers are liars and begin an elaborate argument in proof of this assertion when there are members of the bar present. Politics and religion cause feuds to-day as they have caused wars in the past and should be avoided as topics and in no case should you suffer yourself to be drawn into arguments on such matters.

How to Avoid an Argument

In resisting the tendency to argument one might well bear in mind that debate is seldom engaged in for the actual purpose of discovering the truth. Most people are urged by vanity to prove the truth of their assertions even if erroneous. The best way

to avoid being drawn into controversy is to take trouble to think before speaking. Controversy leads to quarrels and indeed argument is the cause of most broken friendships. "Weak minds never yield when they ought," said Cardinal de Retz; indeed the greatest proof of a strong mind is readiness to accept the truth even when at variance with our preconceived notions.

If a person starts to draw you into an argument, simply keep quiet and say nothing, and he will immediately be at a disadvantage and usually will drop the unpleasant subject. Most people argue merely to convince themselves, and often to strengthen themselves in their hatreds. When a person is convinced of a thing he does not argue about the matter any more than he would seriously take the trouble to prove that the moon was not made of green cheese. As talk is the camouflage for lack of achievement, so violence of argument usually means lack of conviction when it is not the "mere crackling of thorns under the pot" which the Bible likens to the laughter of fools.

One of the conditions of success in the art of pleasing is not to batter rudely at the conviction one wishes to uproot. One seldom gains the good will of a person whose opinions one does not share.

Use Care in Your Selection of Topics

When you are talking to a person watch for any sign he may give of waning interest and quickly

end what you are saying, but not so abruptly as to call attention to your ending; then allow the other person an opportunity to speak. Use care in the selection of topics. If you ask a woman about her new cook you may give her a chance to tell you the story of all her experiences with servants since she first began keeping house. To divert such a flood watch for the first chance to make some apropos remark on a different subject obviously suggested by her words; but the aptness must be apparent for if she notices that you are trying to change the subject human nature will compel her to go back to it. That must always be borne in mind when you try to "change the subject." It is an art to do this successfully and is a matter of practice, not rules.

When a young woman asked Dr. McCosh a question on moral philosophy the venerable president of Princeton turned and asked her: "Madam, are you asking for information or just to make conversation?" His was actually a fair question. Every man who is an authority on anything has been tempted to ask the same question in similar circumstances. This is one reason why men of achievement are notoriously shy and reserved in society. One likes to talk about oneself but there is a limit to the amount that can be done even on that subject before it becomes odious. Such was the experience of many heroes in the late war. Novelists and authors are notoriously opposed to being drawn out

and they refuse to give thoughts that may be used by others before they can put them into their own writings.

They as well as others who are regarded as geniuses are the hardest class of people for a hostess to draw out. They may talk about the past but never about the future, generally dislike to praise their rivals and yet are restrained in criticism, and no one can tell what they will be sensitive about. An American woman visiting in Paris was introduced to Rodin. She expressed her delight at meeting him because she so much admired "his monument in Père La Chaise." It so happened that the statue was by Rodin's most hated rival. Yet the situation might have been avoided by the corollary of the rule: "Think before you speak," which is: "Be sure of the truth of what you say."

Lies and Gossip

There are some people who purposely tell untruths. Such are beyond the pale. The person who lies is certain to be caught. If he lies about any one else his hearers fear that they may be lied about next. Tact does not always mean telling the plain unvarnished truth, but the man who lies has no tact. It is notorious that a liar is a coward. Not having confidence in his statements he often betrays himself as he lies and is afraid to stick to his lie when pressed or does so in fear and trembling. The liar gets so that he comes to hate

himself nearly as much as other people hate him.

A backbiter is nearly as bad. No one likes or trusts a person who says mean things either to a person's face or behind one's back. People wonder what cutting things the witty person may say when they are absent. For this reason you should avoid criticising any one who has just left the room.

The general rule is that gossip should be avoided but strict adherence to this, of course, is impossible; for what are the newspapers but a mass of trivial news and speculation, which is much the same thing? Histories and biographies are merely gossip on a larger scale. The best rule to follow is not to gossip about any one who may be a friend of one with whom you are talking. Scandal, of course, should be avoided, unless it is absolutely impossible to do so. The person who has fresh details of a scandal is as well received as is the morning newspaper; but one will hesitate to confide one's own secrets to a scandalmonger for fear that they may become current gossip throughout the whole town. There is innocent gossip as well as that which is harmful.

The Danger of being Witty

It is not necessary to be witty in conversation. The world may not believe with Pascal that "your sayer of smart things has a bad heart," but it refuses to take him seriously and wit, that quality whose possession has been so envied, has seldom brought its owner to his longed for goal. For

though "wit and wisdom" are coupled in the phrase they are regarded as far different things by the public who cannot refrain from regarding the wit or humourist as somewhat of a clown. The truth is that nearly all really witty or humorous men are morose and melancholy to the point of misanthropy, which tendency does not lessen as they see the social and business prizes go to the people who lack their scintillating genius. Benjamin Franklin says he broke himself of the "habit of prattling, punning and jesting which only made me acceptable to trifling company." The saddest thing of all is the man who tries to be witty and fails.

Shakespeare said a jest depends on the ear of the hearer and not on the tongue of the speaker and this may be the reason why most books of humorous anecdotes, even Joe Miller's Jest Book, are tedious reading. For few jokes, funny as they appear at the time, will bear repetition. It is like the story of the English snob who hearing the laughter that followed when a servant tripped with boiled tongue reposing on a platter, and a guest remarked "that's nothing, a mere *lapsa linguae,*" arranged that at his next dinner party the butler should stumble with a roast of beef and wondered that no one smiled when he made the same remark, not knowing that the whole point was in the fact that *lapsa linguae* was Latin for "slip of the tongue."

Genuine and innocent wit is an accomplishment that always meets with welcome and adds flavour

to any conversation, but some people would rather lose a friend than a chance to say something smart. Therein lies the danger; for a friend must not be wounded even in jest and as words cut deeper than weapons, wit is indeed two edged and dangerous to the one who employs it, when he does not know how to use it.

Ridicule

The talent of turning people into ridicule is a positive handicap to one's success in life. The man who deliberately chooses a weak adversary and tortures and teases him for the benefit of the assembled company may get the satisfaction of a few laughs from the thoughtless; yet even they in thinking of the incident later think of the tormentor as cruel, unfeeling and even unprincipled. The love of fair play is the greatest of American characteristics and those who violate it must pay the penalty of public esteem. To give pain is an offence against good breeding and a hostess knows not which will be the next of her guests to be the victim and suspects that she herself may be the butt of ridicule in other circles in the wit's violation of regard for the laws of hospitality and decency. Can any one blame her if she closes her doors to him as speedily as possible?

It is an adage that witty girls seldom make good marriages. Wit is not admired in young girls though in older women it is an accomplishment,

probably because they have reached the years of discretion and have learned how far they can go. Many a young girl takes an unfair advantage of her sex to say things to a man that he cannot say to her without appearing rude. She is thus presuming on the man's inability to defend himself and if she persists she is likely to become unpopular and be avoided by young men.

Jokes and Anecdotes

The sympathetic listener must smile at the opportune time but seldom laugh. Even though the jest is on yourself you must smile so as to show that you are not offended; for any betrayal of offence, unless the jest is so vital that you are willing to go to the extreme of making an issue of it, will only emphasise your annoyance. But do not laugh often or loud and long at jokes for "the vulgar only laugh, but never smile; whereas well bred people often smile but seldom laugh."

If you laugh at everybody's jokes no one will regard it as a compliment when you laugh at theirs. If you do laugh do it spontaneously and with appearance of sincerity and never "the loud laugh that marks the vacant mind." It is easy to learn to laugh naturally but it requires some practise. Observe laughter and notice that real laughter affects the middle of the body. It increases and accentuates the voice and opens the tone passage or windpipe. Remember that on the night before

Christmas, St. Nick shook like a bowl full of jelly. Laboured, constricted, or mock laughter has an absolutely opposite effect, and is therefore easily recognisable.

Tellers of anecdotes are not as popular as they were in previous generations. One reason is said to be that there are so few new stories to tell. Another is the way some people have of springing jokes taken boldly from the newspapers. Take profit by the example and don't tell as your own anecdotes that you have read in periodicals like *Life*. It is as bad as retailing the news that you read in the morning newspaper.

If you have the gift of telling good stories, tell them if they are new. If you get them out of old books they will be fresher than if from to-day's magazines. Newspaper men say that every story is new again every ten years.

Many of the best story tellers memorise their anecdotes in advance, and Sheridan, the most famous of wits, went so far as to hire people to make remarks to which he could make a witty rejoinder. Some colloquies have been as carefully rehearsed as a sketch on the vaudeville stage but people are beginning to be keen in detecting any smell of midnight oil that may cling to impromptu stories and the "That reminds me" person has become an out of date bore. If you do tell an anecdote have it clearly in mind before beginning it.

Be careful not to tell vulgar stories. No man

should throw filth on any one's clothes or allow it to be thrown on his own. To throw filth into any one's mind is worse, for the clothes can be cleaned more easily than the mind.

Practice Conversation

Seek every opportunity for conversation with people worth while, for conversation is an art and proficiency comes with practice. To express yourself in words to your friends is to clarify your thoughts. But as far as possible, talk to no one from whom you can gain nothing that will advance you. Be as sparing in wasting your time in talk as you would be of wasting it in any other way. Remember that as Seneca said the conversation of vulgar persons is injurious, for if it does no immediate harm it leaves its seeds in the mind and follows us when we have left the speaker—a plague certain to spring up in future resurrection.

Practice is the secret of success and you must practise to become proficient, but remember that you must be sympathetic both as a talker and as a listener to be popular in social life, and also that the proper expression outwardly is impossible unless you have self control that makes your mind in tune with your words and actions.

Manners in conversation, like all manners, depend chiefly upon a proper regard for others; but for one's own protection two other rules are advisable.

1. Remember that as Dr. Watts said, "to be angry about trifles is mean and childish; to rage and be furious is brutish."

2. Be cautious in talking to a sieve.

Study Human Nature

A review of the many worldly wise suggestions that experts, both living and those of bygone ages, have contributed to this chapter for the benefit of the members of The American Society of Culture, makes it plain that an understanding of human nature is quite important. For this reason it is useless to expect to shine in any class without a thorough understanding not only of the manners of that class but of its mental and moral point of view. Such can be gained through the actual experience that comes from contact, but may be hastened by constant practice in the modes of thought engendered by the previous chapters of this work and those which will be developed in the chapters to follow.

"How can I hear what you say, when *what you are* is forever thundering in my ears?" cried Emerson, and the cry echoes through every assembly place where people of Culture are gathered together. If you will try, and keep on trying, you can bring your personality to such a state of discipline that it will make for a favorable impression upon all those whom you meet.

While every man is the architect of his own for-

tunes he must look well to the plans and specifications before he starts work and then live up to them. Every time you stumble and fall you must know what tripped you so that it will not happen again. Before going anywhere think what you are going to say and how you will say it. When you come back later review your actions and see wherein they might have been improved, noting whether you should have said more or less or expressed it better.

Allow no slackers in the forces of your Culture and have all your powers for its expression constantly mobilised in a state of preparedness for any emergency. Get your mental equipment first and as you are fitted employ it, striving zealously and sedulously to round out your personality by using the traits in which you need training, just as you would develop your muscles by exercise. Thus you will strengthen every mental and moral power for the benefit of your Culture as you bring it under the subjection of your will.

Seeds of Culture thus sown and carefully tended and cultivated in a soil kept free from the weeds of depression, self-distrust, useless worries and regrets—seeds that mature without these fear-thoughts, whose growth might stifle that of the beautiful flowers of your innate Culture, will in time make your Culture a garden which will attract those worth while as the bees are attracted to a garden of lilies.

Exemplifications

How to Develop Enthusiasm in Conversation

When you are in conversation with any one you are making an impression, favourable or otherwise. You are "selling yourself," just as much as a salesman is selling goods, when he talks to possible customers. If you are trying to convince one of anything, you are "selling" that idea to him, to use the expression used in the business world.

Remember that enthusiasm in conversation counts for as much in social life as in business life. Remember also that loud speaking and shouting are out of place in social circles and that you must speak quietly. Yet because you speak in a carefully modulated voice is no reason why you should not show enthusiasm. For while "pep" and loud noise have no place outside of business or politics, enthusiasm, when unaccompanied by noise, always meets with appreciation.

Professor Whitehead, of Boston University, has declared that fully fifty per cent. of the people achieving success in any walk of life owe that success largely to their enthusiasm.

Enthusiasm is merely the quality that makes a man express himself in a way that carries conviction, because of his intense earnestness and seriousness. The man who is enthusiastic has belief in himself,

and this is a great part of the self-confidence that robs him of any self-consciousness. It also makes people believe in him and listen to what he has to say.

To listen apathetically, without a spark of enthusiasm, and to make remarks in a dull listless manner, is to put yourself at a great disadvantage in any gathering of people.

Enthusiasm can be cultivated. Like anything else it gains by practice. And enthusiasm is contagious. If we earnestly believe in ourselves, or in anything that we are saying, others are likely to share our belief. Even when they do not share it, they are impressed with our earnestness and hence are influenced by our point of view to some extent.

The slow, drawling, lackadaisical manner which was regarded as effective in social life a generation ago, is now obsolete. Rudeness, conceit, pomposity and forwardness are no more popular now than then, but the man or woman who appears uninterested in everything that is said to him or her, or in what he or she says, is regarded as rather stupid.

Cultivate enthusiasm. It has a beneficial effect upon your temperament, as well as upon others. Difficulties loom large when we are tired, indolent, or timid. Enthusiasm wakes us up and we brush the obstacles aside.

Remember that if you are doubtful whether people want to listen to what you say, you cannot create a chord of sympathy or interest.

You must apply all of your powers, with a concentrated will, to make your hearers believe in you and what you say. If you act as if you are afraid that they will either not listen or will be bored, then you are working against yourself as hard as possible.

With some people the apparent lack of enthusiasm and interest is due to timidity. The mind is a prolific field for the growth of all kinds of thought. If false and negative ideas are allowed to take root, they, like weeds in any garden, will spread with wonderful rapidity and may easily overwhelm and discourage the owner. The remedy is to root out all these fear thoughts as has been explained to you in Chapters III and V and their exemplifications.

You must keep in your mind a high estimate of yourself, and this estimate must be based upon sound reasons after careful examination of yourself.

The greatest orators and conversationalists in the world were timid at first, but forced themselves to conquer their fears and became perfect by practice. Henry Irving and Richard Mansfield had stage fright at first. Patrick Henry and Henry Ward Beecher for many months were frightened

when they addressed audiences. Cicero, Gladstone, Disraeli, Henry Clay, and Lord Chesterfield were for many years embarrassed in conversation. They were able to overcome this handicap of timidity and become famous for the brilliancy of their thoughts, and the readiness with which they expressed them. You can do the same thing; but only if you are willing to take the bull by the horns, fight your fears and conquer them as they did.

Intellectual intrepidity is one of the vital conditions of independence and self-reliance in character. A man must have the courage to be himself, and to put his best foot foremost on every occasion. He must be bold, but not so bold as to give offence. When he has an opinion to express, or a story to tell, he must do it easily and naturally, and with an earnestness and enthusiasm that will impress others.

You cannot expect to make others believe in you if your words and manner betray that you believe in neither yourself nor your thoughts. Conquer your fears and plunge boldly in, if you know in your heart that what you have to say is of interest. If you do not believe it is of interest, hold your tongue until you have something to say that you can say with enthusiasm.

Practise conversing with people who embarrass you a bit, and as you overcome your embarrassment with each person, go on to the next. Let them be

the subjects on which you experiment while you fit yourself to be at ease in conversation in any company.

Secret of Persuasion in Conversation

To be popular in conversation, and to be actually persuasive, you must say things in a pleasant manner and not arouse any antagonism in your hearers.

It would be well for you to review some of your friends and acquaintances, and try to reason out for yourself why you instinctively believe one person and doubt another. Also ask yourself why you instinctively avoid certain persons and seek to converse with others even though they may not agree with you.

One of the most persuasive men the world has known, and probably the most popular American in conversation, was Benjamin Franklin, whose popularity and persuasiveness with kings and statesmen, scientists and politicians, and men and women of all classes, endeared him to all and made him welcome in any society. In his autobiography Franklin tells what he thinks was the secret of his success. The following are his excellent suggestions.

"When another asserted something that I thought an error, I denied myself the pleasure of contradicting him abruptly, and of showing immediately some absurdity on his proposition; and in answering I began by observing that in certain cases or circumstances his opinion would be right, but in the pres-

ent case there 'appeared' or 'seemed to me' some difference. I soon found the advantage of this change in my manner; the conversations I engaged in went on more pleasantly; the modest way in which I proposed my opinions procured them a readier reception and less contradiction. I had less mortification when I found myself to be in the wrong; and more easily prevailed with others to give up their mistakes and join with me, when I happened to be in the right.

"And this mode, which I first put on with some violence to natural inclination, became at length so easy and habitual to me, that perhaps for these fifty years past no one has ever heard a dogmatical expression escape me. And to this habit (after my character of integrity) I think it principally owing that I had when still young so much weight with my fellow citizens when I proposed new institutions, or alterations in the old, and so much influence in public councils when I became a member. For I was but a bad speaker, never eloquent, subject to much hesitation in my choice of words, hardly correct in language, and yet I generally carried my points."

Tiresome Phrases in Conversation

There are a number of expressions that people use over and again when they talk. They are very tiresome to their hearers, and yet the people who use them do so quite unconscious that they are mak-

ing such frequent use. If you use any expressions in the following list you should try to break yourself of them:

It says; meaning a newspaper or magazine. People who use this expression do so between almost every sentence in telling of something they have read.

She says: When once the statement has been made that any one has said a thing, there is no need to repeat the expression. The use of *she* in speaking of a lady is bad; whenever possible you should mention her name.

For pity's sake.

I wouldn't do it for anything on earth.

The very idea.

Don't you know.

Quite a bit.

Do you follow me?

I should worry.

See what I mean?

Just fancy.

I follow you.

Why, sure.

Get me? (This is very bad form.)

Yes, yes. (Interrupting the person who is talking to you.)

Such a list could be prolonged indefinitely. You probably have some pet expression that you use so much that it bores your friends. There may be

nothing essentially wrong with it, but its frequent use is annoying to your hearers.

Think of the people you know. Have any of them such tedious expressions? What are the words they use to excess. Then examine your own conversation and weed out your tiresome phrases.

Overworked Words

There are certain words that are overworked in the conversation of most people. Those who use these words are so fond of them that they sprinkle their conversation with them over and over again, applying many inappropriate meanings.

This loose use means a real limiting of your vocabulary, for you are likely to employ them when another word would express your meaning much better.

Some of these "overworked words" are:

Awful	Great	Mean
Chase	Fierce	Smooth
Dumb	Good	Stunning
Excited	Lovely	Sweet
Grand	Nice	Thing

Remember that the excessive use of such words as these, in describing persons or things, destroys the effect of your conversation and prevents you from expressing your real meaning.

How to Improve Your Vocabulary

The more you increase your vocabulary with words that you understand and can use, the more effectively you can talk to people and make yourself understood.

When you use words you must know what they mean; hence when you hear a new word, or read one, you should examine it carefully and learn its meaning. Then if you find that it is one of which you will be able to make use, you will have thus added it to your vocabulary.

You already have been told, in this work, of the wonders of the English language and its expressiveness. All of it is at your disposal. It is yours to use and you should use it.

Ruskin gives good advice for the study of words. He says:

"I tell you earnestly and authoritatively (I know I am right in this) you must get into the habit of looking intently at words assuring yourself of their meaning, syllable by syllable—nay, letter by letter.

"For though it is only by reason of the apposition of letters and the function of signs to sounds that the study of books is called literature, and that a man well versed in it is called, by the consent of nations, a man of letters, instead of a man of books or of words, you may yet connect with that accidental nomenclature this real fact; that you might read all the books in the British Museum if you could live long enough, and remain an utterly illit-

erate and uneducated person; but if you read ten pages of a good book—letter by letter, that is to say, with real accuracy—you are forevermore in some measure an educated person.

"The entire difference between education and non-education (as regards the merely intellectual part of you) consists in this accuracy."

Now pause and reread this statement of Ruskin, who is one of the most famous of English writers. Note carefully whether you understand every word. All of those he used are in common use by people of Culture. If you cannot understand any word, look it up in the dictionary—and if possible in a large dictionary as the small ones do not give accurate meanings.

You can make a test of your vocabulary now. The average well educated person has at his command some ten thousand words. The person of average education will have less than five thousand. The test of a vocabulary has been devised by Professor Lewis M. Terman of Stanford University. He prepared for that purpose a list of 100 words. If you can give an intelligent idea of 75 of them you have a vocabulary of about 13,500 words. The following are the words:

orange	mellow	insure
bonfire	pork	stave
roar	impolite	regard
gown	plumbing	nerve
tap	outward	crunch

scorch
puddle
envelope
straw
rule
haste
afloat
eyelash
copper
health
curse
guitar
coinage
mosaic
bewail
disproportionate
dilapidated
charter
conscientious
avarice
artless
priceless
swaddle
tolerate
gelatinous
depredation
promontory
frustrate
milksop
lecture
dungeon
southern
noticeable
muzzle
quake
civil
treasury
reception
ramble
skill
misuse
philanthropy
irony
lotus
drabble
harpy
embody
infuse
flaunt
declivity
fen
ochre
exaltation
incrustation
laity
selectman
sapient
juggler
majesty
brunette
snip
apish
sportive
hysterics
mars
repose
shrewd
forfeit
peculiarity
retroactive
achromatic
ambergris
casuistry
paleology
perfunctory
precipitancy
theosophy
piscatorial
sudorific
parterre
homunculus
cameo
shagreen
limpet
complot

This does not mean to imply that in your conversation you would use all of those words in the above list, with which you are familiar.

Language is not a printed thing. It is not a set of black marks upon paper, but it is in truest truth a tongue or speech. Hence we must be careful to distinguish between the spoken language and the written or printed language; between the language that the ear hears and that of the eye; between the language of the mouth and the language of the dictionary; between the moving vocabulary of every day life and the fixed vocabulary that has been catalogued and imprisoned in our dictionaries. If we will only keep this in view we will find that there are more Latin words in our vocabulary than English. Note, for instance, in the list that has been given as a test how many words are of Latin, Greek or other foreign origin.

The English words that we possess are used in speaking a hundred times or even a thousand times more often than the Latin words. The genuine English words have life and movement; they express with greatest force our truest and most usual sentiments—our inmost thoughts and our deepest feelings. Latin words are found often enough in books, but when an American or Englishman is deeply moved he speaks pure English—and nothing else.

Words are the coin of human intercourse; and it is native coin of our own land with our own stamp upon it that is in daily circulation.

One of the best examples of simple and effective speech in forcible words is Lincoln's Gettysburg

Speech. Although probably you have read it, we print it again, because we want you to study it carefully. As you do so bear in mind that it took less than three minutes to deliver and although it followed a very long and elaborate speech by one of the greatest orators of that day, Edward Everett, this short speech of simple words profoundly moved Lincoln's hearers so that they lost thought of all else.

It is one of the masterpieces of literature that will go thundering down through the ages:

Four score and seven years ago our fathers brought forth upon this continent, a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the

great task remaining before us—that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people shall not perish from the earth.

Note in reading this the unity, thoroughness and genuineness of expression; and above all the deep sincerity that stands forth in every word and sentence as well as in the speech as a whole. No word there used should fail to be in your vocabulary.

Why are Lincoln's speeches remarkable for their vocabulary, and why were all of his conversations so convincing? While his sincerity, conviction, and enthusiasm played a large part, his ability to express himself in words was remarkable and he himself has said that it was due to his close study of the dictionary.

How to Use the Dictionary

Familiarity with the dictionary is essential to a proper use of words. As has been noted Lincoln said he owed his correct use of simple words to the dictionary. Nearly all of the great orators and writers have said the same thing.

If you cannot afford to buy an unabridged dictionary there are abridged desk dictionaries for sale for about three dollars which will be useful. Some

kind of a dictionary, and not a "vest pocket" one, is essential to everybody. Those who cannot afford to buy a large dictionary can generally find means to consult one at the office where they are employed, or failing that, they should make a list of the words which they do not understand and look them up when they visit a public library.

When you look for the definition, also look for the pronunciation, so as to make sure that you can speak the word correctly.

The dictionary generally also gives synonyms, which are words of somewhat similar meaning. In noting the synonyms learn to distinguish between the shades of meaning. This is of the greatest importance.

If you are employed in an office where there is a good dictionary, you should not hesitate to consult it freely and frequently. To do so does not show your ignorance, but will attract the attention of your employer and those about you to the fact that you are trying to learn all the time. The person who is constantly trying to improve himself or herself wins appreciation from every one, provided there is no attempt to show off, or to make any boast of efforts.

You will note, as you study the dictionary, that many words have a very large number of meanings, which depend upon the other words with which they are used. To explain these meanings, the large dictionaries give sentences from various

authors. These sentences should be read and carefully studied.

Remember that this is the kind of study of the dictionary that is being made constantly by every writer or speaker, who has any real mastery of English. Instead of confessing ignorance by studying the dictionary you put yourself in the class of the most learned men and women; and if you study it enough you yourself will become learned.

So if at any time in reading you find words that you do not understand, be sure to write them down and look them up in a dictionary at the first opportunity.

The Five Big Principles in Choice of Words

Do not be tempted to "show off" in your choice of words in conversation. It is better to be direct, simple, brief, vigorous, and lucid.

The five points that are borne in mind by all effective talkers are:

1. Use the familiar word instead of the far-fetched.
2. Use the concrete word instead of the abstract.
3. Use a single word instead of a roundabout phrase of several words, to express the idea that might be expressed in a single word.
4. Use the short word instead of the long.
5. Use the Saxon word instead of the word of Latin or French origin.

We will explain this by several examples.

1. Use the familiar word instead of the far-fetched.

   "Their recrudescence is hardly calculated to influence the development of events," should be "the present use of them is not likely to be effective."

   "Perchance impossible," should be "perhaps impossible."

   Carlyle writes: "The mysterious relations which it *emblemed* still continue." He should have said "symbolised."

   One of the leading newspapers printed recently: "Continual vigilance is imperative on the public to ensure." It would be more effective if this sentence had read "We must ever be on the watch to ensure."

2. Use the concrete word (or rather expression) instead of the abstract. Thus:

   "No day passes without evidence of the truth," should be: "Every day again shows how true it is."

   "An elementary condition of a sound discussion," should be "There can be no sound discussion unless—"

   "There seems to have been an absence of attempt," should be, "there seems to have been no attempt."

3. Use the single word, not the circumlocution.

Do not say: "in many cases," say "often." "Taking active measures to collect all of the material that may be necessary for a consideration of the question in the case before its presentation for review," should be "is causing to be collected all available material about the case."

4. Use the short word instead of the long.
   Every one should realise the effectiveness of the short easily understood words as contrasted with the long ones used by illiterate people, who seek to impress by the showiness of the sound of polysyllables.
   Say "our courts," instead of "our judicial institutions."
   Say "the conditions we *face*," not the "conditions we *envisage*."
   Say "ignorant" instead of "nescience."
   Bear in mind that the simpler your words the better you will be understood.
5. Prefer the Saxon word to the word of foreign, —Latin or Greek—origin.
   A good illustration is this from a newspaper which printed "despite the unfavourable climatic conditions" when it merely meant: "Bad as the weather has been."

It is to be hoped that if you have any of these unfortunate tricks of speech, you will weed them out so that your meaning may be made more clear.

Watch newspapers and books for expressions that violate the rules given. Try to say the same things in shorter, more direct, and easily understandable words. It is good practice and will increase the effectiveness of your conversation.

How to tell a Story.

In telling a story you must have these points in mind:

1. You must arouse interest without indicating what the ending of your story will be.
2. You must hold that interest and, if possible, increase it as you proceed.
3. You must have a satisfactory ending to your story.

The important point to bear in mind is that, unlike an article in a newspaper, you must not tell in your first sentence what is going to happen.

An example of a very well told story is one of Theodore Roosevelt's "Stories of the Great West."

My only adventure with Indians was in the course of a solitary trip to the north and east of our range, to what was then practically unknown country, although it now contains many herds of cattle. One morning I had been travelling along the edge of the prairie, and about noon I rode Manitou (his horse) up a slight rise and came out on a plateau that was perhaps half a mile broad. When near the mid-

dle, four or five Indians suddenly came up over the edge directly in front of me. The second they saw me, they whipped their guns out of their slings, started their horses into a run, and came on at full tilt, whooping and brandishing their weapons. I instantly reined up and dismounted.

The level plain where we were was of all places the one on which such an onslaught could best be met. In any broken country, or where there is much cover, the white man is at a great disadvantage if pitted against such adepts in the art of hiding as Indians; while, on the other hand the other will rarely rush in on a foe, who, even if overpowered in the end, will probably inflict severe loss on his assailants. The fury of an Indian charge and the whoop by which it is accompanied often scare horses, so as to stampede them; but in Manitou I had perfect trust, and the old fellow stood as steady as a rock, merely cocking his ears and looking around at the noise.

I waited until the Indians were a hundred yards off, and then threw up my rifle and drew a bead on the foremost. The effect was like magic. The whole party scattered out as wild pigeons or teal ducks sometimes do when shot at, and doubled back on their tracks, the men bending over along side of their horses. When some distance off they halted and gathered together to consult and after a minute one came forward alone, ostentatiously dropping his rifle and waving a blanket over his head. When he came within fifty yards I stopped him and he pulled out a piece of paper—all Indians, when absent from their reservations, are supposed to carry passes—and called: "How, me good Indian." I answered "How," and assured him most sincerely I was very glad he was a good Indian, but I would not let him come closer, and when his companions began to

draw near, I covered him with the rifle and made him move off, which he did with a sudden lapse into the most uncanonical Anglo-Saxon profanity. I then started to lead my horse out to the prairie; and after hovering around a short time they rode off, while I followed suit in an opposite direction.

The thing to note in reading this story and then reviewing it, is that the interest lies entirely in the suspense. If Col. Roosevelt had begun: "I once drove off some dangerous Indians by pointing my gun at them and warning them to come no nearer," there would have been no further interest in his story.

You should note also the simple English that Roosevelt used. All the words are such that any one can understand them and they conform with the "Five Big Principles in the Choice of Words."

In his choice of words Theodore Roosevelt was aided by the constant study he made of the dictionary.

The Witty Man's Note Book

People desire conversation to be entertaining. Hence it is undeniable that the witty person is welcome, but there are three rules that he must observe.

1. The wit must be clean.
2. It must not be over the heads of his auditors and so beyond their understanding.

3. It must not offend any racial, religious, personal, or other feelings of any of those present.

All of these conditions should be borne carefully in mind.

It is assumed that all witty remarks are made spontaneously, and have just come to the tongue of the wit as he says them. This is not the actual truth. While many clever sayings occur on the spur of the moment, yet the greatest and most famous wits of the past and those of the present think out carefully in advance what they will say.

But they are wise enough not to speak the prepared witty remarks unless they are really apropos. If the occasion fails, the jest is put back in cold storage, as it were, and saved for the right moment.

This "cold storage" is his note book. Nearly every man who has a reputation as a wit and at least 90 per cent., if not all, of the professional humourists have note books, in which they write down merry quips that they think may be useful for future occasions. The mere act of writing them down serves to impress them on the memory. They are stored in the subconscious mind to be used when necessary.

Often such quips are classified by subjects and, before going into company or writing an article, the professional wit looks over his classified stock and rereads those that seem to him to be possible of use.

All such flashes of wit need not be original, although they can be made so in their application to something that really is in point. Obviously most of the brilliant things which a man uses in any conversation must be second hand, for to invent a dozen bright remarks one after another is beyond the power of human genius. Perhaps some witty people may depend upon a good memory, but a better aid, and a more certain one, is a note book.

If you do keep a note book you must be careful in its use; leave it at home when you go out; and always make your jests as if they were made on the spur of the moment.

The man who aspires to be a wit should gain that reputation gradually. Primed with a dozen flashes, he may not be able to use more than one or two; nor should he use these unless he is certain that they will be apropos and without awkwardness.

Always bear this in mind about wit and humor: What is amusing at one time may not be so at another time. Thus it is a significant fact that in spite of endless attempts, no printed collection of jokes has ever attained a stable position in literature.

CHAPTER XI

THE CEREMONIES OF THE CALL AMONG PEOPLE OF CULTURE

Ceremonies That Still Survive

"THE individual withers and the world is more and more," wrote Tennyson. And in many senses this is true. With a constantly widening sphere of activity, especially for women who find less time to spare to devote to their duties as priestesses presiding over the rites of society, "social usage" has superseded "etiquette," and good breeding pays less and less attention to formalities, once regarded as more important than the spirit. Yet some ceremonies still survive and must be observed with punctiliousness, if one would express his Culture, so as to achieve the perfection that comes from a true politeness, that has consideration and regard for the feelings of others.

The most important of these ceremonies, surviving in an elaborateness that seems formidable only to the uninitiated, has to do with calls. We must pay calls, and observe formal ceremonies in the paying of them. These ceremonies, which Lord Chesterfield called "the outwords of society" still sur-

vive in a generation which with airplanes and tanks has been able to smash all other fortifications, and they probably will not be destroyed for generations to come, if at all.

They are too firmly rooted, having been, like taxes, always with us. Both may be a nuisance but both must be accepted as a part of life by those who live in civilisation; and strange to say they have the same origin. The French revolution, though it overturned everything else, could not shatter these traditional obligations and, even should the red flag of anarchy wave over the whole world, they would still endure.

Origin of the Custom of Making Calls

Taxes have their origin in the voluntary tribute paid by men to their rulers in primitive times, which in turn gave place to the involuntary tribute, now superseded by legalised taxation. The making of a present implies going with it, hence the visit, with rich gifts, of the Wise Men of the East to the holy manger when they saw the star that announced the birth of the infant Jesus. When tribute and taxes became automatic, the visit still survived as a compulsory form of respect among all peoples; and it is so to-day. Periodical visits were made by vassals to suzerains, and by these to greater suzerains, and in turn by these to kings. Neglect was insubordination, and failure to make a call when due is so regarded to-day. It means the ending of acquaint-

ance, a cutting off of all relations. The basis of the system of calls in society is to show respect to the person called upon, an ordinary civility to be sure, but a civility which still shows traces of its origin since it is more regarded as due from an inferior to a superior than conversely, and is taken as a condescension when paid by a superior to an inferior.

Anthropological authorities agree that the modern call is a remote sequence of that system under which a subordinate ruler had from time to time to show loyalty to a chief ruler by presenting himself to do homage. Even to be worthy of paying a call is now, as then, regarded as a sign of gentility, and the exchange of calls denotes equality, or a semblance of it, among those on visiting lists. Calls now, as then, are made from obligation, sympathy, or respect, and these are the classes into which they naturally fall, with proper ceremonies essential in each case.

"Visits," wrote Cowper, who, aside from making John Gilpin's ride famous, was so witty in his "Table Talk," that it has been preserved for our reading—"are insatiable devourers of time and fit only for those who if they did not visit would do nothing."

Yet rail as he and others may against their meaninglessness, they are among the courtesies, perhaps counterfeit, upon which the foundation of society rests. Though so burdensome that they admittedly drive many women from society into business or pub-

lic life, they cannot be shaken off. For calling is very ceremonious and violation of its rules is regarded as selfish, thoughtless, and ill bred.

Men Gain Social Success by Calls

A man can win his way to social success by being punctilious in the matter of calls. Lord Chesterfield advised his son to make many calls on women as flattering to their vanity, which he declared to be so great that "the least word or action, that can possibly be construed into a slight or contempt, is unpardonable and never forgotten." And so by its corollary the homage that a call implies is flattering to a woman's vanity and, if few other men make such calls, the man who does make them is the more smiled upon.

"The law of the jungle is jungle law only, and the law of the pack is only for the pack," declared Shere Khan. And so the one who makes calls must observe the rules, or stamp himself as not of the "pack."

Much of our modern ceremonial regarding calls hinges upon cards, which are a comparatively modern invention. The Chinese had them to be sure, but they could read and write when most of the kings and princes of a few hundred years ago, whose blood mingles in the veins of us all, could not. They had to speak their names, while the Chinese not only wrote their names upon their cards, but added: "The tender and sincere friend of your

lordship, and the perpetual disciple of your doctrine, presents himself to pay his duty and make his reverence even to earth." Louis XIV, "Le Grand Monarque," greatest of sticklers for etiquette, was responsible for the introduction of cards in European society and insisted upon their use. Small slips of paper were at first employed; then ladies used cards embellished with hand drawings of hearts and endearing pictures, which cards became masterpieces of engraving under Louis XV. They were so ornamental that the Civic Museum at Venice has a splendid collection of them.

Our calling cards of to-day present a severe contrast, being distinguished by that always fashionable elegant simplicity which differentiates people of Culture from those who still may be seen at Coney Island, or in the East side of New York, patronising the grandly flourishing card writers who sit at little tables along the sidewalks.

Cards Used by Social Leaders

The woman who is the head of an important family, and of such assured position that every one knows of her, may have only such words as "Mrs. Castor," on her card. However it is not well to assume such liberty, unless one can enforce it. Less and less is this form assumed, it being accounted as vainglory or arrogance, and the kind of pride that goes before a fall.

One's name should be engraved in severely plain

simplicity, on a white card, without bevelled or gilt edges, crests or decorations of any kind. The style of lettering varies from time to time, so it is best to have the work done by a stationer of standing, who knows the transient trend of taste among people of Culture. The name should appear with the prefix "Mr." "Mrs." or "Miss," as the case may be. In the lower right hand corner is the street address, and in the left hand corner the day at home, if any. The card of a married woman should always bear her husband's full name, as "Mrs. Peter Montgomery Hawthorne."

The first name must always be given, even if Mrs. Hawthorne should be known socially as "Mrs. Montgomery Hawthorne," the use of the name as "Mrs. P. Montgomery Hawthorne" would be regarded as indicating her desire to conceal from her friends the first name of her husband. It is not absolutely necessary to give the middle name but it is the custom of people of Culture.

Nicknames should not be used. "Miss Lizzie Hawthorne" is bad form because it is regarded as telling people the name by which her family and intimate friends address her, and thus is an effort to establish herself on a basis of great familiarity at first acquaintance. If your name is "Lizzie" to your friends, they will know it, and to all others you must be "Miss Elizabeth Hawthorne," and on no account must the "Miss" be omitted. A woman must not have her husband's title on her cards.

"Mrs. Warren Gamaliel Harding" is the way the card of the wife of President Harding reads, and the same good taste would prevent the wife of Dr. Smith or Judge Jones from using her husband's title.

Titles on Cards

Men may use their titles on cards only when chief executive of the nation, state, or city, officers of the army or navy, physicians, judges, or clergymen. Thus their cards would read, "Captain John Smith," "Mr. Justice Brandeis" (for the Justice of the Supreme Court), and "Rev. James Melton Todd, D. D."; but the cards of their wives would read, "Mrs. John Smith," "Mrs. Louis Brandeis," and "Mrs. James Melton Todd."

Naturally a man's card for social use does not contain any reference whatever to his business. When a man's wife makes a call and leaves her husband's card with her own, she is not doing so to advertise his business. And so when the wife of a physician leaves her husband's card bearing the title of "Dr.," she must leave one that does not state his office hours. If a woman is a physician she may have her card read "Dr. Clara Ladd," but she must have two sets, one with office hours and one without, and be careful not to get them mixed if she is making social calls between her professional visits. If she is married, it is considered better form for her to have a card reading, "Mrs. John

Hancock Ladd," for her social activities, so that the separation of business and social life may be more marked.

There was a time when husband and wife used joint cards, as "Mr. and Mrs. John Henry Jenkinson," but now, though some people do have such cards for use in accompanying wedding presents, they are so seldom needed by the average person for that purpose, that it is hardly worth while to have them on hand, since separate cards for herself and her husband must be left when Mrs. Jenkinson calls alone.

She leaves two of Mr. Jenkinson's cards, as it is a polite fiction that he too called at the same time and left one of his cards for the hostess and another for the host; all of which may seem absurd, but the neglect of such a little thing is as much a source of annoyance as was the pea between the mattresses to the princess in Grimm's fairy tale.

A widow may use on her card either her own name or that of her husband. It may read "Mrs. John Henry Jenkinson," or "Mrs. Cora Montgomery Jenkinson." She cannot however call herself "Mrs. Montgomery Jenkinson," using the surname of herself and that of her husband, without her given name. To do so would indicate that she had been divorced. A divorced woman has no right to her husband's given names. It would be the general practice for Mrs. Jenkinson to have her cards engraved "Mrs. Cora Montgomery Jenkin-

son." If she resumes her maiden name her card would read "Mrs. Cora Montgomery" as she would have no right to the prefix "Miss." For that matter a widow has no legal right to the given names of her dead husband, though sentiment sanctions the custom unless the name happens to be the same as that of her son, in which case she should put "Sr." after it to avoid being confused with her daughter-in-law.

Cards for a Young Girl

In the most fashionable circles a young girl during her first year in society has no card of her own, if her mother introduced her and is her chaperon and companion. Theoretically she is not supposed to go anywhere except under her mother's wing, and so her name appears under that of her mother and of course her at home day is the same. If she calls alone, which she is permitted to do only on her own girl friends, she runs a pencil line through her mother's name and thus indicates that she is making the call alone. This card is a large one, almost square, and care should be taken to have it made by a stationer who can furnish the prevailing size. This matter of size is important in all cards, for a man's card is smaller and thinner, which may be due to the fact that so many more of them are used, even if he makes fewer calls, for, if married, his wife makes use of them, and if he is a bachelor his sisters have a way of distributing them when they call.

Every one leaves the size of the card to a dependable stationer, with the same confidence that one has in a dressmaker or tailor.

When a rich noble called on a king in olden times he made no attempt to outshine his sovereign in dress, which may have been due as much to fear that he might have the tribute exacted increased, as that he did not wish to show rivalry to his monarch's magnificence. This has survived in the general custom of not attempting to outshine your hostess when you call. The latter is at liberty to wear a most charming afternoon frock, but unless it is at tea or formal function you of course are restricted to a walking suit, unless you are on most intimate terms with your hostess. There is no reason, however, why the blouse should not be as elaborate as the costume will endure, and the hat may be more striking than should be worn shopping. Evening dress is appropriate for evening calls but should not be elaborate, as the wearing of such indicates that the visit is made en route to something more important. Gloves are worn and they may be white if desired and as long as you choose, though any neat gloves will serve.

For afternoon calls a man should wear a cutaway or frock coat, preferably with lighter trousers in the prevailing fashion, ought to carry a cane, and must wear gloves. His linen must be white, as coloured shirts are regarded with horror. Actually

he should wear a silk hat, but many men refuse to do so. A silk hat is necessary, however in the circles that set most store by forms. It would be well to reread carefully the chapter which discusses dress, and bear in mind that any sacrifice of dignity for the sake of your own comfort, or any desire to be resplendent will be resented by your hostess just as much as by the kings of whom we have spoken. Remember the Prince Regent never forgave Beau Brummell, but bided his time to take revenge when the opportunity offered.

Rules that Govern Calls

The making of acquaintances has been discussed at length in the sixth and seventh chapters. Thus the only way in which people of Culture usually become acquainted, is by introduction. This custom is much more rigidly adhered to in Europe than here, and in the larger cities than in smaller, and in the more fashionable districts than in those where neighbours are thrown into closer contact. The good old American custom was that when any one moved into a neighbourhood, all the ladies, who after roughly sizing up the newcomer, believed that she was desirable, made a call for the purpose of finding out whether she would be a valuable addition.

Nowadays this is not done, which is rather unfortunate since it seems a pity that people should live for months or perhaps for years in adjoining

apartments or next door houses and not be acquainted. If they have tastes in common or mutual friends, the introductions come naturally.

Custom demands that the older inhabitant shall call on the newcomer. Yet a newcomer may always call upon a clergyman and his wife, and indeed such a call is the usual method of becoming acquainted in a new neighborhood. For the long-time resident to call on the newcomer, is in the nature of extending a welcome to the city and such calls are often at the suggestion of mutual friends who may have arranged for an introduction by letter. In Washington the newcomer pays the first call, especially upon officials and their families, they being in the nature of his personal ambassadors at the capital.

When a bride whom you knew before marriage, or whose husband you know, sets up an establishment she of course expects you to call on her shortly after she has begun housekeeping. Every one invited to a home wedding is expected to call on the bride as soon as possible after her return from the honeymoon, and within three days after the ceremony, or on her next at-home day, on the bride's mother.

Women who have enjoyed a friend's hospitality during the summer, must call upon their hostess immediately after her return to town. If two ladies return after a summer vacation at about the same time and there exists no obligation on either side,

the younger makes the first call; if they are about the same age the unmarried woman calls on the married friend first. Strangers who have come to live in a new neighbourhood never make first calls except on clergymen. Women first meeting at a friend's house or at the shore wishing to continue their acquaintance usually exchange cards, and the unmarried woman, or if both are married then the younger, calls first. In formal society, the ones who issue their at-home cards first receive the first calls. If a woman is a near neighbour of a popular hostess she can increase the number of her callers considerably by taking the same at home day as her neighbour. It is indeed the custom in many cities for the people in various districts, especially in the suburbs, to have the same at home day, so that their callers may kill as many birds as possible with one stone; that is to say effect a grand clearing up of social obligation with the least possible effort, for even in this matter of calls people are apt to shirk irksome inconvenient duties.

Hours When Calls May Be Made

As there are really only two hours a day in which one may make formal calls in cities, these being from 4 to 6 P. M., it can be seen that such an arrangement as before mentioned is a great convenience. Ceremonious calls are never exchanged in the morning or evening unless previously arranged, or on a matter of business. A lady may, however, call in the

morning to ask an acquaintance to serve on a committee or to inquire as to a servant's reference, or a similar errand. It is quite customary to use the telephone in such cases instead of calling, but if such calls are paid in person the call should be limited strictly to the time required to attend to the matters in hand, unless the hostess urges a longer stay.

A stranger would do well to learn the hours for calling in the locality where she expects to make her home, and to conform strictly to them.

Sunday afternoon is often a favourite time for informal calls. If a man is desirous of making progress socially it would be well for him to set aside the two hours of Sunday afternoon for that purpose. While women are supposed to make formal calls in the afternoon it is permissible for a man to make calls in the evening. It is customary for him to telephone before calling, to learn if the lady is to be at home. Calling at 8:30 or even 9 in the evening is allowable. A man is always welcome at a lady's "at home." When a man calls he always asks for "the ladies," unless he is engaged to one of them or has avowedly serious intentions.

In business a person sends in his card to find out whether or not a person is able to see him. This is not the case in society. If you are admitted inside the doorway your hostess should see you, if you are on her visiting list. If you are not, the maid will take your card, on which you have written the nature of your business. On this account although a

Evening dress is appropriate for evening calls but should not be elaborate

lady has cards ready when making a chance call, she does not proffer them. She asks "Is Mrs. Todd at home" or "Are the ladies at home?" If the maid says "yes," she enters and hands her own card. On leaving she leaves the card of her husband and those of such of her grown sons or brothers as are in her household, on the hall table, unless she is very friendly with Mrs. Todd and called merely for a little chat. Should Mrs. Todd answer the door herself the caller does not hand her a card, but leaves it on the hall table when she goes, as a reminder that she has called. As admission into the hall compels a lady to receive her friends if she is in the house, it is customary for her to instruct her maid that she is not receiving callers should she wish to be undisturbed, as it is a slight to send down word that you "beg to be excused." Should Mrs. Todd be out you would say "Pray tell Mrs. Todd how sorry I am not to find her in" when you handed the cards to the maid. It is regarded as impertinent familiarity to ask where Mrs. Todd is unless you are on the most intimate terms with her.

You Must Not Resent a "Not at Home"

There has been much controversy as to whether or not to say "not at home," is to lie; but actually it has come to be a phrase meaning "not at home to callers," and it is certainly better than to have the maid say that you are busy checking up your tradesmen's bills, or engaged in reading or studying, or

at any other occupation that prevents you from receiving callers. Though you may have just seen Mrs. Todd enter the door, you have no right to resent her not seeing you, when the maid's answer of "not at home," has assured you that she is giving you the same treatment accorded every one else.

No one has a right to take a stranger to call on another lady unless she has previously asked the hostess' permission to do so. No woman of dignity or discretion would stop with a friend to share in paying a call on one she had met but with whom she had never exchanged calls, nor should a woman be accompanied by any man on her calls except her fiancé, brother, father, or uncle.

When calling on a lady who is visiting some one you ask also for her hostess and leave a card for her as well as for your friend. In such circumstances you must not be offended if the hostess does not put in an appearance, since there is no reason why she should if she has not the pleasure of knowing you. But if the call is at a large country house you act as if it were the hotel which it resembles and ask only for your friend.

Cards are left for each lady whom you know, but it is customary not to leave more than three of your cards at any house. There was formerly an elaborate system of "cornering" cards, but it is no longer followed in America, for which we are all thankful.

It is very bad form for a lady to send one of her children down stairs to entertain a caller until she is ready to descend herself. It is a bore to many persons to have a child come and show off, and be obliged to politely endure it.

When Men Make Calls

At his first formal call a bachelor leaves a card for each of the ladies; thereafter he need put but one on the little silver salver that the footman or maid proffers, and merely ask "for the ladies," men being permitted to be economical in pasteboard. It is not good form for him to leave his sister's or mother's or wife's card, and he may do as he pleases about leaving one of his own for the man of the house.

Married men are not expected to make calls, as their wives do this for them, except those that are known as obligatory calls or calls of inquiry. In such cases one always asks for the man of the house as well as for the ladies, saying "For Mr. and Mrs. Franklin," or "For Mr. Franklin and the ladies," tendering but a single card. A man is supposed to call in return for hospitalities extended, but if he is married he generally neglects to do so, and no one takes it amiss. In case of illness or other misfortune it is obligatory on both men and women friends to leave at the door a box of flowers, or a card with a message of sympathy or "to inquire" written thereon by pencil below the name, and one should

say to the servant: "I trust that Mrs. Darlington is better to-day," and receive the answer as if interested whether one is or not.

Ladies whose social duties and visiting lists are very great often do not actually make formal calls except by cards. They therefore make it a practise to pay but one formal call a year upon each woman, and thereafter merely leave cards, often relegating the duty to the social secretary, if, as is generally the case with such a woman, she has one. The secretary does not actually enter the house but merely leaves the requisite number of cards, saying, "For Mrs. Hawthorne, and I hope she is quite well." If a lady has no social secretary she delivers the cards herself with that message and the most punctilious always do so. She is careful not to ask if Mrs. Hawthorne is at home, but leaves the cards and proceeds on to the next house, much as if she were delivering circulars to a select list. Only ultra fashionable people are so curt, and it is generally regarded that such "cards without a call" as they are called indicate a desire to keep the person called upon at a distance, and a lady is quite justified in not returning such a call, and thus ending the friendship, although that is rather an unnecessary proceeding as usually no offence is intended. The mailing of cards is not sanctioned, except that a card intended as a formal call may accompany an invitation of any kind in lieu of an actual call preceding the invitation.

When Calls Must be Returned

A first formal call must always be returned promptly, else it is considered a slight to the person who has made the first advance. If you do not wish to continue the acquaintance you should make the later calls at longer and longer intervals, until your purpose can be guessed, though not obtrusively expressed, and some year you may forget about the person altogether. But the importance of immediately returning the first call is all the greater in the case of some one whose acquaintance you do not desire, as you must not be outdone in politeness by such a one.

A lady or gentleman invited through the request of a friend, must call on the hostess promptly, but the latter need not return the call unless she so desires, and the man must not call again if his hostess neglects to request him to do so. An invalid may send her sister, or daughter, to return her calls. The former practice of leaving cards for persons who have suffered bereavement, or are in some trouble, is becoming obsolete. Only close friends call nowadays upon the persons so afflicted, and more distant acquaintances send a little note of sympathy. Calls of congratulations are paid only by close friends, both men and women, to a girl upon announcement of her engagement.

Avoid luncheon or dinner hours for a call, even on close friends. Should a call be made on you at such a time, be sure to instruct the maid never to

ring the bell or announce dinner or luncheon during the call. This often saves a difficult situation. When the new president of a New England college arrived with his wife to attend, as he believed, a dinner party in his honour, they having unfortunately mistaken the date, the quick witted hostess greeted him with: "It is so good of you to have called, when we are going to have you here to dinner tomorrow." Naturally the college president and his wife remained only the ten or fifteen minutes that a formal call requires, and all embarrassment was saved, the callers ignorant that their hostess knew of their mistake.

How to Act When Paying a Call

"What should you be sure to do when you pay a call?" was asked of one of the most popular of New York matrons. It was a man who made the inquiry, and you could never guess her reply. It was "pay your respects to the door mat." It seems that business men are so accustomed to dashing in and out of offices without so doing that they are neglectful of this little detail, and undoubtedly many had so offended this popular matron or she would not have been so emphatic in her answer. So if you are a man be particular about this little matter but don't be ostentatious about it. Several gentlemen of Culture who have been told of this remark have suffered from guilty consciences as a result.

What really does bother the average man most

is what to do with his hat and cane. Woe betide him if he should be so indiscreet as to take his hat into the drawing room as was the custom years ago, for he is not allowed to put them anywhere in that sacred shrine except on the floor beside him, and he is quite apt to step on his hat or trip over his cane, unless he is thinking about them every minute. When a man calls he leaves his overcoat, hat, and cane in the hall, and removes one glove as his hostess offers her hand. A woman takes off her outer wrap but does not remove her gloves nor her veil, if she is wearing one.

Enter the room and seat yourself, with the simplicity and air of repose which is the finest expression of innate Culture. Naturally if your hostess is already in the room you wait for her to be seated or for her to indicate that you seat yourself. The poise of Culture is well explained in the fifth chapter. Be careful to observe all the hints therein contained in regard to mannerisms which will betray that you are ill at ease. If you are unaccustomed to making social calls it is well to rehearse your entrance before your call. Say to yourself "I will enter like this." Fix it firmly in your mind and you will be sure to act as you have planned. No one will expect you to feel embarrassment, or look for you to show any; therefore do not feel any. Be sure to avoid jerky abrupt motions and do not talk too rapidly.

It is a good idea to have some pretty little speech

ready to make to your hostess when you call. In all civilisations such a speech is expected and welcomed, though it may not go to the extreme that the explorer Hans Stade reported as current among the Tupis. They, being cannibals, the opening words of a caller were "I, your food, have come!" A polite fiction, for there was little danger of the visitor being eaten, but it was their way of saying, "I am at your service, sir."

Let Your Hostess Say the First Words

It is best to let the hostess speak the first words, other than formal, and then easily and naturally follow her cue. Pay close regard to the advice given on conversation, in the tenth chapter. It is no conversation at all if you have given Mrs. Chatelaine your life history during a call and she has sat in polite silence and listened. You should also be careful to avoid mentioning people of your acquaintance in order to parade the fact that Mrs. Chatelaine is not the only worth while lady whom you know. Let your merit come out without your forcing attention to it.

The length of a first formal call may extend to thirty minutes. Others should occupy about fifteen minutes. Emerson said: "'Tis a defect in our manners that they have not reached the prescribing limit to visits. That every well dressed lady or gentleman should be at liberty to exceed ten minutes

in his or her call on serious people, shows a civilisation still rude." Yet Emerson's dictum would not do for the well bred Arabs who occupy ten minutes in exchanging greetings when they meet. The general rule with us is fifteen minutes, and the well bred man or woman, leaving at any lull in the conversation, says merely, "good afternoon," and turns and walks out of the room easily and naturally and does not back out as they did in olden time, or still do in Spain where on leaving the gentleman says to the Señora Chatelaine: "My lady, I place myself at your feet," and the lady replies: "I kiss your hand, sir." Good manners require that people should not try to sit each other out but that the callers should leave in the order of their arrival. If some one who called after you gets up to leave it is proof that you have stayed too long. It is very bad form to say: "I really must be going" or anything at all except "good afternoon" and above all do not make a parting remark to Mrs. Chatelaine which only she could understand. To do so is an unpardonable rudeness to every other person present, and will make your hostess blush for you. While the hostess may escort an elderly lady or intimate friend to the door, she must not do so for a man. Some young girls have a way of helping their male callers on with their overcoats, but to do so is a great familiarity, and is considered either vulgar or a demonstration of affection.

Paying the "Visit of Digestion"

Probably the most important of calls is the dinner call, which cannot be disregarded. The French call it the "visit of digestion" because after a dinner, luncheon, or breakfast, it is absolutely necessary for a woman or a bachelor guest to call upon the hostess. A dinner call must be paid within a fortnight after the dinner whether the invitation has been accepted or not. A hostess has every reason to believe her hospitality is not welcomed if a dinner or dance invitation is declined and no call is made. Only an ill bred person seeks such a means to drop an acquaintance. The call should be made and then the visits may be discontinued.

A woman of Culture will call upon a new acquaintance before sending her an invitation. She will also call, or leave cards, on a woman for whom a friend or relative has asked an invitation. But if the hostess is much older than the woman whom she so invites the call is not obligatory, and, as has been previously indicated a card accompanying the invitation may, if necessary, take the place of a formal call. A man or woman so invited is obliged to call upon the hostess after the invitation whether it is accepted or not.

When two women are attracted to one another even at a first meeting, the elder may say "It would give me great pleasure, Miss (or Mrs.) Kimball, to see you on my day at home. May I not ask for

your card and send you mine? It will give me great pleasure to meet you again."

One should be pretty sure that such an invitation would be welcome, as Mrs. Kimball is obliged to respond with cordiality, tender her card, and express her pleasure in continuing the acquaintance, whether she wishes to do so or not, though she may drop the other lady as quickly thereafter as she wishes.

Unless she has asked him to do so, a gentleman should never call on a lady. If he has sent her a letter of introduction he may of course call, and he may visit her in company with another man, who must first ask the lady whether she is willing to have him call. The most formal society requires a young lady to have several years of social experience before she is expected to ask a gentleman to call. Her mother or chaperon usually invites him to call, mentioning the days and hours when she and her daughter, or charge, will be at home. But this differs in various localities. In some cities the young lady asks the man to call; in others she waits for him to ask, when she readily grants him permission. If a young lady wishes a man to call, it is easy for her to find some man who is acquainted with him, and ask him to bring the young man to see her.

The Day At Home

The formal apotheosis of the call is the "day at home." It is the survival of the courts of kings

and a development of the famous French salons that were the birthplaces of so many witty remarks that are treasured in literature. Though women are as witty as men, yet the mingling of the sexes seems to be essential to the generation of the cleverest mots, and man now having selfishly become engrossed in business and having but little time for social pleasures except such as those of the notoriously "tired business man," the salon is almost unknown. In small cities there has been some approach to it but rivalries always developed and as none became preeminent enough to unquestionably dominate, so the women's clubs nowadays are the forum for such causeries, and the "at home" has sunk to the innocuous desuetude of what is irreverently called "a tea fight," by a *jeunesse dorée* who is sometimes merely brassy. However we have these "at homes" and afternoon teas and they serve a useful purpose in that you enjoy the party and make your visit at the same time, the hostess entertains a lot of people at once, and the guests are pretty sure to find some one with whom they may talk without being bored. Large at homes generally split into little groups where those who want to gossip on the same subject may do so.

A lady having set apart an afternoon, once a week or every fortnight, and having it engraved upon her card, must not allow anything short of illness or some unforeseen business requiring her absence from

the house, to prevent her from receiving at that time. It is customary to serve light refreshments to her callers, such as tea and chocolate with dainty sandwiches, the daintier and the more different from ordinary cold meats the better. Just how popular her at homes will be will depend upon her own charm and that of the company which it attracts more than on anything else. If a caller can have a pleasant time there with witty conversation she will find that rapidly she will become the centre of a really attractive group of people, and every one will speak of her "at homes" and it will be a privilege to receive a card to them.

The appearance of your house is a good index of your Culture, and this is true whether you have a large house full of servants, a small apartment, or even a hall bedroom. When a girl has a friend visit her in a room, the visitor naturally judges her Culture, her neatness and order, by its appearance. It is not the richness of the furniture but the taste shown in its selection, and the arrangement, as well as the cleanliness of the surroundings, that count. You yourself know that a room which a person uses soon comes to betray the traits of its occupant. It is a glimpse behind the scenes, and a glance at one's very soul. A person's character can be so read, and others will read yours in the way in which you keep your house. In this chapter emphasis is laid only upon the necessity of neatness and avoidance

of vulgar display or ostentation, as the important subject of furniture, which means as much to the man or woman in a hall bedroom as it does to the woman in a Fifth Avenue mansion with a score of servants, is discussed in a later chapter.

Receiving Guests at an "At Home"

The hostess, in an afternoon frock—evening dress is very bad taste—should be in her drawing room promptly at four o'clock ready to receive her guests, and she should have been ready long enough in advance of that hour to have given her personal attention to things so that every detail may be perfection on the arrival of her guests even though one should arrive promptly on the minute, which is a rather unusual occurrence. A butler in full evening livery opens the door for each guest, or group, as they arrive, leads the way to the drawing room, and respectfully asks the guest's name, and announces it as the visitor enters. Sometimes he offers a small silver tray for the caller's card. As the guests depart, he stands ready to help the men on with their overcoats, opens the door, and, if it is raining, he holds an umbrella over the ladies, until they reach their motor cars.

When a maid opens the door she wears a neat plain black dress, white turnover collar and cuffs and small white apron. She offers a small tray for cards, and merely parts the portière for the guests even among the most fashionable people, the fic-

tion being that those without men servants have not enough callers to require a butler for the purpose or they would have one. The World War occasioned the substitution of maid servants for men in so many households that men servants became less common and maids announced guests, but not by stepping slightly beyond the threshold behind the guest to do so as is the butler's custom. Since the war the income taxes and a scarcity of good servants have made the custom of announcements by maids more general and it is no longer regarded as the exclusive duty of men servants.

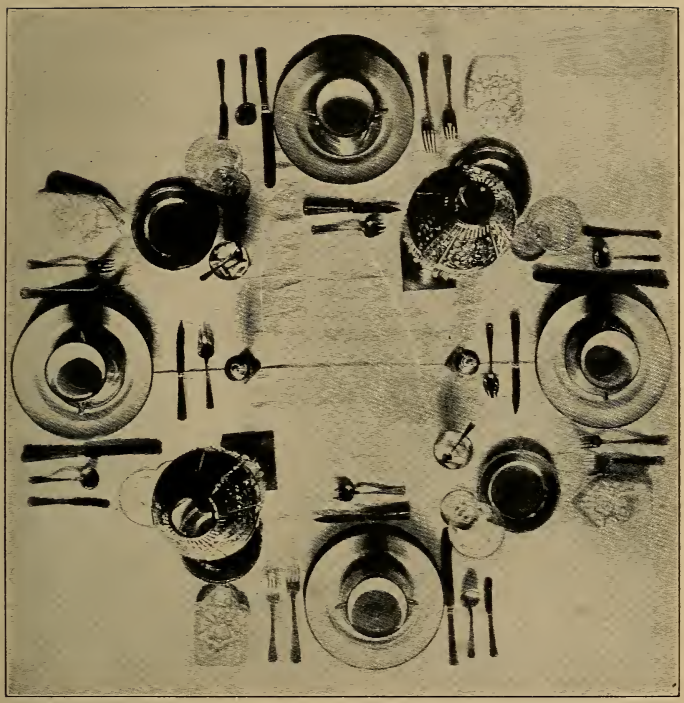
Naturally the hostess's first duty is to make her guests feel at home but this informality may be carried to extremes. Some years ago the daughter of a very famous and popular American believed that her father's position would allow her social liberties after her marriage. When the first visitors called on her at her new home, in the city that was the American residence of the "Prince of Pilsen" of musical comedy fame, she came down to meet them in a kimona, sat on the piano and kicked off or dropped her slippers to the floor revealing her bare feet. It was quite the topic of shocked comment in the city for many months, and it was a long time before she could regain the social prestige which she otherwise would have enjoyed almost as a matter of inheritance. Of course this was not at an "at home," but it was not less seriously regarded on that account as for a woman to be seen in such costume,

except by intimate friends of long standing, is never correct.

Simple Service is the Best Form

The more simple the service of refreshments the better. It is depressingly formal when a butler stalks about shoving a tea wagon with a stately push punctuated by solemn pauses and offers cups filled with tea all ready made, while perhaps another man servant, whose nose is aimed at the ceiling, proffers bon-bons, or marrons glace that are to be handled by little bon-bon tongs. It gives a solemn, awesome tone to the most joyous occasion.

In the days of the good Queen Anne the coffee was ground in the presence of the guests, and to-day it is regarded as charming to make the tea in their presence. The hostess should do it herself if she has only half a dozen people at a time, the tea, with slices of lemon and lump sugar and with thin sandwiches, being brought in by the maid on a tea wagon, the maid also bringing boiling water from time to time, or else the water being kept at the boiling point in a little copper kettle over an electric heater. The hostess uses a teaball, which she lets rest in the boiling water for a couple of minutes. Most people do not care for tea to be steeped or to remain for more than three minutes, and considering the amount of tea that a lady is compelled to drink paying a round of calls it is well that it is the custom



Simple service is best, whether for tea, luncheon, or dinner

to have it weak, especially since the guest must pretend that she likes it whether she does or not.

When there are many guests the teas are more elaborate, and the hostess cannot well attend to her more important duties if she serves tea herself. She then has her daughter, or some attractive young girl of her acquaintance, "pour," as it is called. In such cases the dried leaves are often tied up into little balls of cheese cloth, so that many cups may be made at a time. The Ceylon teas are most popular nowadays; some years ago the Russian caravan teas were popular, but there is very little of that left nowadays. If gentlemen are present, they are expected to relieve the ladies of empty cups and to pass the "Curate's assistant," as the little stand, on which cakes and sandwiches are put, is called. While tea is the established beverage for "at homes," cooling drinks are in favour in summer.

Flowers may be used as decoration if desired but they should not be ostentatious.

How the Hostess Entertains Her Guests

When people all know each other the guests are not announced, and often the fashionable hostess follows the English style of not introducing people, following the theory that they all know each other. But the hostess who is most popular, though not necessarily the most fashionable, always does make her guests acquainted if she feels that they so desire,

and of course follows the principles which have been explained in the sixth chapter.

It is the chief duty of a hostess to draw out other people and sacrifice her own pleasure for that of her callers. She must not try to entertain by a monologue, and should, as far as possible, prevent any one else from so doing. She should be very careful in not paying extravagant compliments to her callers; empty and unmeaning remarks of this kind are as obsolete in conversation as in the latest fiction. Any compliment must be well turned and have an appearance of sincerity, to be welcome.

Too searching inquiries also as to a person's health may lead to some one dissertating on her ailments, even if she has only the "housemaid's knee," which Jerome K. Jerome declared was the only malady he found he did not possess, after having carefully studied a patent medicine almanac or "family doctor book" of some sort. As for the paying of compliments, one should always remember the habit that young women have of comparing notes later.

It is the duty of the hostess to see that her guests are always in friendly groups and that none suffer from isolation. She may always excuse herself for such a purpose saying: "I am sorry that I must leave you for a moment, just when I am so interested."

Naturally the hostess rises to receive each guest on her entrance. She should not kiss even her most

intimate friends, although she cannot refuse one given her. If any one is pouring for her, she may either take the caller to the young lady who is presiding at the tea table, or may say: "Ask Miss Merrivale to give you some tea," if the caller knows Miss Merrivale well; if not, she must introduce her to her young assistant. It is not polite for the hostess to insist upon a guest taking tea if she declines it, and to say: "I see you don't like my tea," would of course, bespeak absolute lack of Culture. A caller should learn to endure tea just as she has to endure many other things.

A hostess must be very careful to receive all callers with the same degree of cordiality, and avoid any appearance of partiality.

What the Man of the House Must Do

There is generally nothing more forlorn than the man of the house at an afternoon tea, and most husbands dodge such affairs as they avoid anything else that they regard as an unnecessary bore; yet a man might well be present when his wife receives and, either as host or caller, he is always more than welcome and can earn much appreciation and favourable comment from the ladies whom he honours by his presence. If he is there it is his duty to greet his guests, after his wife or other kinswoman who is receiving has done so, and he himself talks to the ladies who are neglected and draws out the shy. He must not be with the other men present any

more than is necessary as there are never enough men to go around.

Many business women who have no time to receive calls on weekdays send "at home" cards to their friends for one Sunday afternoon in the month, reserving the other three for making their own social visits; in making the latter they should, however, be sure that the ladies called upon are not among the not inconsiderable number who rest on the Sabbath from their social duties. If a business woman lives alone and uses her apartment as her office, she may prevent interruptions by placing "not at home" above her name on her card, and tack it on the door, as is the custom in Greenwich Village, which borrowed it from the Latin Quarter. Such a custom is also followed in the apartment buildings in the fashionable Gezireh district of Cairo, where so many Englishwomen make their winter homes, as the Arab servants seem absolutely unable to understand what the polite phrase "not at home" means, and much social unpleasantness would result from neglect to use the warning cards.

When a business woman is not at home she should notify the telephone operator, if her telephone is on a building switchboard. On her afternoon at home she gives orders that callers be admitted without being announced. It is proper for her to receive gentleman callers in the evening, but such callers should leave not later than 10:30, and she should not, after the theatre, allow them to come to her

apartment, but must bid them good-bye at the public entrance.

The lady who lives in a boarding house or in a furnished room obviously cannot attempt "at homes" unless she is willing to have her guests meet everybody in the house who may use the common parlour. If she has her own parlour she can attempt an "at home" on a modest scale. Naturally she does not entertain men callers in her bedroom, and if she does not care to use the public parlour must meet them outside and always be most careful to avoid any embarrassing situation.

Men never have "at homes" unless, of course, they are artists with studios and then they always have some lady to assist, and this lady has a chaperon; or he has two or more ladies who act as chaperons for each other. The details of such studio teas, hardly fall within the scope of the matters discussed in the present chapter and, as artists are notoriously not bound by any formal rules except those that apply to the general principles of Culture, they are allowed much latitude, though expected to conform in essential details during their "at homes" to the rules prescribed for ladies who receive.

Clergymen have their own rules and, when calling at their "at homes," one conforms to these as they are found to exist, though naturally the clergyman's wife or other head of his household performs the duties of hostess and really is more active in re-

ceiving than he is himself. In such cases it is customary for her to pour, while the caller after first greeting the hostess goes to or is approached by the clergyman, who does the bulk of the actual entertaining.

Calls Made by Women on Men

It is never permitted a woman to call on a man socially. If necessary to see a professional or business man on business she may call at his office, always sending in her name, note of introduction, or business card. If he does not know the nature of her business and she uses her social calling card, she should write a word or two that will give some clue to the reason for her call. When she sees him she must keep strictly to business, and make her call as brief as possible. It is an almost invariable custom of business men to have their stenographer unostentatiously present during the call, and certainly during the first few minutes of it; to do so is a courtesy to the lady calling and must be so regarded. If it is necessary for a woman to call at a man's home and she does not know his family, she must be accompanied by a male relative or an older woman, and she may make visits to his office with either of these as chaperon if she wishes to avoid unfavourable comment or the presence of the man's secretary.

When a man calls on a woman on a matter of business he must omit none of the external courtesies

that he would show her if he were making a social call, but he must be very careful to confine himself strictly to business as if talking to another man and must not interlard his business talk with the pretty speeches which he might be impelled to make if he were visiting her socially.

For some time after the ceremonial days of "The Age of Innocence," P. P. C. cards were sent *"pour prendre conge"* (to take leave) to all of one's acquaintance, but that has now about ceased. Yet persons changing their place of residence or leaving for a year or more should pay calls upon their intimate friends to say goodbye. If they have not time to do so they must write after their arrival at the new place. In another chapter the usages of social correspondence will be discussed.

The "Few Great Points that Reappear"

The rules that have been given in regard to calls and cards, and that are here explained for the first time with the reasons for their existence and the common sense to which their application is due, form the basis upon which all problems that may grow out of calls and cards may be solved, in the judgment of the experts on social usage who have been so kind as to render their aid to the Society in the preparation of this chapter. A lady of the highest social prominence remarked after she had given a final careful reading to the proofs of these pages: "I am convinced of the truth of Emerson's

saying, 'that the secret of Culture is to learn that a few great points reappear.'" Yet we must remember that people do not respect power, only performance, and that there must be absolute regard to the little things as well as the big, in the expression of our innate Culture. Things that may seem absurd to those whose unfortunate environment has not led them to regard as essential, may be as important as is the matter of colour to the Chinese, who have refused to accept many packages of goods from America because of their blue colour or because the packages in which they are contained are of blue, the Chinese regarding that as unlucky, it being their colour for deep mourning.

We may think the Chinese ought to be more sensible, yet our own Abraham Lincoln said: "The man I don't understand is the man I don't like!" and deep down in the hearts of each and every one of us we know that it is the real guiding principle of us all. The man or woman who would associate with people of Culture must express his innate Culture in accord with the established rules of social usage, so none, however apparently inconsequential, must be overlooked.

Exemplifications

The Correct Cards

(Note—Bear in mind the instructions given in this chapter in regard to the size of men's and

women's cards and also as to the placing of the address. The following alphabetical list has been compiled for ready reference.)

ARMY OFFICERS.—Below the rank of Captain, the name appears as *Mr.;* many officers of higher rank also prefer to use *Mr.* instead of their title. *United States Army* may be in the lower right hand corner where the address would be on a civilian's card. When the title is used, *U. S. A.* may follow the name. It is not usual for officers in the Reserve Corps or National Guard to have their titles on their cards, whatever may be their rank. The wife of an army officer has merely *Mrs. Thomas Harley Talbot* on her card, never her husband's official title.

BABIES.—The Baby's card, which is printed when its name has been decided upon, is about one-fourth the size of its mother's and has the date of its birth in the lower left hand corner. The name appears without the prefix *Master* or *Miss.* This card is fastened to the mother's with a strip of white satin ribbon and is mailed to the mother's social list. Recipients call on the mother to inquire in regard to the health of the senders, or leave their cards. If recipients live at a distance they may mail cards with the word *Congratulations* written upon it in pencil.

BUSINESS CARDS.—A man does not have *Mr.* on his business card, but a woman may have *Mrs.* or *Miss* thereon although it is unusual. A business

card should be as simple as possible and contain merely your name and occupation and address; or, if with some concern, its name and that of the position you occupy. A lady uses her own name and not her married name on her business card; thus: *Mary Trott Chapman,* not *Mrs. John Paul Chapman.* Business cards must not be used in making social calls.

CLERGYMEN.—If a doctor of divinity his card would read, *Rev. Robert Swanson, D. D.,* but if not entitled to that title it should be *Rev. Mr. Robert Swanson.* The clergyman's wife's card would read *Mrs. Robert Swanson.*

DÉBUTANTE.—During her first season the very fashionable débutante has a joint card with her mother reading *Mrs. Franklin Burroughs Lloyd, Miss Lloyd,* the débutante's name being on a separate line under that of her mother. When calling without her mother she strikes out her mother's name with a pencil. Should a young lady not make a formal début she dispenses with a joint card and always uses one in which only her own name appears.

DIVORCED WOMAN.—The divorced woman does not use her former husband's given name on the card but usually retains his family name, as *Mrs. Elizabeth Kenton Keane,* instead of *Mrs. George Harris Keane.* She frequently hyphenates her maiden name with his, as *Mrs. Elizabeth Kenton-Keane.* If she chooses she may omit her Christian

name and use only the hyphenated combination, as *Mrs. Kenton-Keane.* When she resumes her maiden name she must call herself *Mrs. Elizabeth Kenton* and not *Miss.*

GOVERNOR.—The governor of a state sometimes has a card which reads merely: *The Governor of Nevada.* Most of the governors prefer to use the ordinary card for men with the plain *Mr.* as the prefix. The card should not read Governor Blackwell. It is either *The Governor of Such-and-such* or else the ordinary card as described. In no case should the wife of a governor use this title on her card.

JOINT CARDS.—Cards on which the names of both husband and wife appear are called joint cards. They are now seldom used. Such a card is the size of the lady's visiting card and bears their names, as *Mr. and Mrs. George Tremont Young.* Many fashionable people have such cards to use to accompany wedding or other presents. Instead of the engraved joint card it is perfectly correct to use the lady's card, writing in pencil *"Mr. and"* in front of the *Mrs.* Joint cards cannot be used for "at homes."

JUDGE.—Only the justices of the Supreme Court are privileged to use their titles upon their cards, which read *Mr. Justice Joseph Mack Maxwell* or *Mr. Justice Maxwell,* as he prefers, the use of the Christian name not being essential. Other judges must not use the words *Justice* or *Judge* on their

visiting cards. A justice of the peace or magistrate may use the title on a business card. The wife of a Justice of the Supreme Court would have merely *Mrs. Joseph Mack Maxwell* on her card.

MAN.—If a man writes his name when making a social call he must write *Mr.* before it, as *Mr. James F. Rothacker.* On the engraved card it is good form to spell out the middle name. A business card should not be used by a man in making a social call and if a blank card is convenient at a hotel it would be better for him to write it as *Mr. Rothacker* with or without his initials. Should he use his business card he must not write *Mr.* in front of it.

MARRIED WOMAN.—Her address as well as her name should be engraved upon her card, the former occupying the lower right hand corner. The day at home, if any, is put in the lower left hand corner.

MAYOR.—Very few mayors use their titles on their cards. They usually content themselves with *Mr.,* assuming that every one knows that the *Mr. John Smith* is mayor of the city. It is considered bad form to use *Hon.* before the name. The mayor may have a business card if he chooses, which would read *John Smith,* with *Mayor of Springfield* in the lower right hand corner. This same rule applies to all municipal officers.

MOURNING.—The widow's card has a border of not more than half an inch in black which is re-

duced at the end of a year, and little by little every six months until it becomes a very narrow line or disappears altogether. The mourning card of a widower has a much smaller border because of the card's smallness. Mourning cards if used for other than husband or wife have a border of not more than a twelfth of an inch.

NAVAL OFFICERS.—(See Army Officers in this list.) Naval officers use titles on cards even less frequently than do army officers. An officer below the rank of Captain (equal rank to Colonel in army) seldom uses his title.

OFFICIALS.—Except as noted in this list it is bad form for any public official to use a title on his card. The wife of any official, even the wife of the President of the United States, does not use her husband's title on a card.

PHYSICIANS.—A physician may use the prefix *Dr.* instead of *Mr.* His business card may have his office hours and business address, but this card should not be used for social calls. A woman who is a physician may observe the same rules, but those who have social position generally have cards for such purpose which contain the name, as *Mrs. John Ferguson Lovett,* instead of the *Dr. Edith Hall Lovett* which would appear on her professional cards.

PRESIDENT.—There is only one "The President," no one else whatever he may be president of should use the word on his card.

SENATORS AND OTHER MEMBERS OF CONGRESS.—None of those acquainted with social usage use their titles on their cards. They use the prefix *Mr.* Only those unused to the ways of Washington society speak of *Mrs. Senator So-and-so* or even of *Mrs. President Jackson.* The address *Madame President* is only used in speaking to a lady who is actually presiding at any meeting of an organization and is never used otherwise.

UNMARRIED WOMEN.—Usually the unmarried woman uses a slightly smaller card than a married woman although there is no need that she should do so. She must be sure to use the prefix *Miss;* otherwise except for the exceptions noted her card is the same as that of the married woman. Unless an unmarried lady is living alone, she does not put her day for receiving in the lower left hand corner, as on a matron's card.

WIDOW.—She may retain her husband's Christian name and use the same card as during her wedded life with the addition of the black border if she wishes. Uusually however a widow has her own name on her card, as *Mrs. Agnes Ayer Roberts,* in which case the *Ayer* was her middle name before her marriage to the late *Mr. Roberts.* If before her marriage her name was *Agnes Ayer Dexter* she could not use the name *Mrs. Agnes Dexter Roberts,* or society would rightly think she had been divorced instead of widowed.

Who Calls First

A lady never calls upon a gentleman. The man must call upon her.

An unmarried lady must pay the first call upon a married lady.

A younger unmarried lady must call upon a woman who is a few years her elder.

A young married lady must call first upon an older married lady.

Other ladies call upon a clergyman's wife to pay the first visit.

A clergyman must make the first visits to his parishioners. If he is married or has a sister or mother at the head of his household his parishioners may pay the first call, unless the precedent in his church is to the contrary.

A gentleman may not call upon a lady without first asking her permission or that of her mother.

A lady newly moved into a neighbourhood cannot call on any other lady except by special invitation, which the latter is rude to give instead of making the first call herself unless she is very old or infirm. The lady who has lived in the neighbourhood for some time should make the first call.

A lady who has mailed a card and is visiting a city may call on the lady to whom she has sent the card if a request is made; but it is more polite for the lady who lives in the city to make a call first upon her.

A very important lady, such as the president of a woman's club or the wife of an important official, may ask a lady to call upon her instead of paying the first call. But this can be excused only if every one knows that the lady extending the invitation has her time very much occupied.

How Many Cards to Leave When Calling

In these details society is by no means as strict as it used to be. Nowadays if one is very friendly with the lady upon whom she calls, she leaves only one card no matter how many ladies may be in the family upon which she is calling.

In the formal "first call" the rule must be strictly observed that when making a formal "first call" a lady hands the maid one of her own cards together with one of her husband's. His card is left simply as a matter of courtesy. A lady does not leave cards for her son or brother unless he should owe a duty call.

If a call is paid on the day "at home" and the hostess has a lady receiving with her the visitor leaves four cards, two of her own and two of her husband's, one of each for each of the two ladies.

When a first formal call is returned, the lady returning the call must also leave both her own and her husband's cards. If the lady whose call she returns has a lady visiting her she must leave both her own and her husband's card for each of the ladies.

A lady when calling on an unmarried woman leaves her husband's card with her own, but upon returning the call the unmarried woman leaves only one card, unless her hostess has grown daughters or ladies visiting her, in which case she leaves a card for each of the ladies, but never any for the man of the house as ladies do not call upon men except upon matters of business.

The same rules as for the first formal calls apply also to calls upon a lady having a letter of introduction. It also applies to "baby calls," as those made after the birth of a child are called, or calls upon a lady in affliction or other cases of sympathy.

In ordinary calls a lady need not leave her husband's card, although she should do so if it is any kind of duty call. She must leave one of her own cards, however, for each lady in the household.

When a bachelor makes a call he is supposed to leave a card for each lady in the family. That is to say he should really leave three cards for a mother and two daughters. In recent years, however, men have become economical in the matter of pasteboard and it is not regarded as bad form to leave only one card when asking for *the ladies* or for *Mrs. Tremont and Miss Tremont.*

A woman temporarily visiting a city may mail cards upon her arrival to any of her friends who may dwell there. She uses her home visiting card but draws a line through her permanent address

with a lead pencil and writes the temporary one above the cancelled line.

Calls at Apartments or Hotels

In those circles of society in the neighbourhood of Park Avenue in New York and the Back Bay in Boston where social secretaries are employed to lighten the duties of social leaders, closest attention is paid to the ceremonies of the call that have been mentioned in connection with the leaving of cards. Outside of such neighbourhoods, and especially among the dwellers in apartment buildings, things have become much more simplified.

It is necessary that you should know the forms of observances among the most exclusive and wealthiest people of society, yet if you and your friends live in apartments or in the suburbs it would be considered rather ostentatious and unnecessary to go into such elaborate detail.

When you call at the average apartment house which has a telephone switchboard with an attendant, you should give your name to the attendant, whose duty it is to ascertain whether the lady is at home. Should you receive an affirmative answer you enter the elevator and go directly to the apartment. If the door is answered by a maid who knows you, or by a member of the family, you do not offer a card but may or may not leave a single card of your own when you take your departure, depending upon the formality of your call.

Should the lady be not at home when your inquiry is made by phone you should leave your card in an envelope addressed to her, this use of an envelope being necessary to prevent its going astray.

In calling at a large hotel you yourself telephone to the lady on the house telephone and ask whether she can see you. In answer to such a phone call she is permitted to express her regret that she is unable to see you at the moment; and you may then have a conversation of a few minutes over the telephone or (when you wish especially to do so) you may ask when she will be able to receive you.

When a gentleman calls on a lady at a hotel, she asks him to wait for her in the lady's waiting room unless she has so long occupied at the hotel a suite of rooms with a parlour that it has become in the nature of her private home. When it is a lady who calls, the one visited may ask her to "come right up," or to wait a few minutes, if she desires to receive her, and in such case the lady calling will proceed directly to the room at the appointed time.

In calling in an apartment building where there is no house telephone service, the inquiry may be made by the speaking tube, or by a mere pushing of the bell. Should there be no answer, the caller's cards should be left in the letter box; and here again cards should be left in an addressed envelope by preference, that they may not go astray, and if one is calling upon two different ladies in the same apartment it is courteous to address a card to each.

If no envelope is at hand you may write *For Mrs. Todd* on the card in pencil.

The use mentioned of the envelope is an innovation borrowed from the system in hotels that has gradually crept its way into the social usage of dwellers in apartments who have no maids, because of its convenience and the aid in eliminating possibility of mistake.

There are of course apartments in the big cities, such as those on Fifth Avenue, with no name except a number and every floor a residence with only the elevators connecting them. In calls at these you act as if calling at a private house and upon giving the elevator boy the name of the person upon whom you are calling you are taken to that floor, where you act as if calling at a house, which indeed it is, many such apartments occupied by a family of three persons having a dozen or more rooms and five or six servants.

If a Lady is Not at Home When You Call

You must remember that merely because you call on a lady there is no obligation on her part to receive you.

If the servant seems uncertain as to whether she is at home, you do not wait in the hall but you should enter the drawing room retaining your wraps, and in the case of a man carrying your hat and stick. When the maid returns saying that the lady will see you, if you are a woman you will go to the

hall and take off your wraps and if you are a man you will leave your hat and stick there and return to the drawing room without them.

If you receive information that the lady is not at home you say: "Tell Mrs. Lawrence I am sorry not to have seen her," or "Please say that Mr. Mannering regrets very much to have missed Mrs. Lawrence."

When you are told that the lady is not at home it is very bad form to ask where she is.

If the maid says: "Mrs. Lawrence begs to be excused," you leave your card without a word. Such an announcement means either that the servant has misunderstood what Mrs. Lawrence said or else that Mrs. Lawrence does not desire your calling acquaintance. Avoid sending such messages to your callers.

But if the servant has said: "I will go and see" and returns with the information that Mrs. Lawrence is not at home you must accept it as the truth and realise that even if she is at home she may be unable to see you and means no offense.

If the ladies are not at home a caller leaves her husband's cards for each lady. If the lady is at home she puts one of her husband's cards on the hall tray for each lady upon passing out. The cards left with the maid show that she is calling. The leaving of the cards at her departure intimates that her husband asked her to do so, as would be polite.

Why Inscriptions on Cards Must Be in Pencil

It will be noted that often it is stated in this chapter that an inscription on your visiting cards must in certain instances be made "in pencil." This is because it must appear as if you had written the words on the spot, when you had called and not found at home the person upon whom you had called. Although nowadays the use of a fountain pen is so general, that such a note might well be written in ink, yet the tradition is still preserved that the use of ink shows too plainly that the card had been prepared in advance with full expectation that it would be needed. Do not make notations in pencil on invitations of any kind that you mail; or any other card that is mailed, except where you have been advised to do so in this chapter.

How to Address People with Titles

ARCHBISHOP.—Formally an archbishop is spoken to as *Your Grace.* His friends and equals speak to him as *Archbishop.*

ARMY OR NAVAL OFFICER.—In America and England an officer is always addressed by his title of rank, as: *General.* In England, if he should be a baronet, he may be addressed by his name, as *Sir James* or *General* at your choice; but the military title is to be preferred. In France it is customary to say *Monsieur le Capitaine* unless by friends and equals, who use the same form as in America, a mere *Capitaine;* his own men call him *Mon Capitaine.*

BARON.—A British baron is addressed as *My Lord* and his wife as *Your Ladyship,* and the children have the same titular rank. But if you know him well you would speak to him as *Baron,* and equals might, and Americans would, call him *Baron Lofert,* using the *Baron* as we would *Mr.*

BARONET.—A baronet is known by his first name and is addressed as *Sir James.* His wife is addressed as *Lady Smith* and not as *Lady Helen,* as she is known by her husband's name and not by her given name.

BISHOP.—In England inferiors or those not well acquainted with a bishop address him as *My Lord.* Equals speak to him as *Bishop.* In America, you say: *No, Bishop,* or *No, Bishop Deadran.* Neither in America nor abroad are the wives or children of bishops of the uncelibate clergy called anything but *Mrs., Mr.* or *Miss.*

CARDINAL.—Always addressed and spoken to as *Your Eminence;* spoken of as *His Eminence.*

CLERGYMAN.—Do not speak of the *Reverend Russell.* Say *Reverend Mr.* or *Reverend Dr. Russell.* It is correct to address a Catholic priest as *Your Reverence* or *Father* and a Jewish clergyman as *Rabbi,* although if he is entitled to it the latter will prefer to be called *Dr.*

COUNT.—The holder of this foreign title should be called *Count So-and-so,* using the *Count* instead of *Mr.* in addressing him.

DAUGHTERS OF A BRITISH PEER.—These are al-

ways called by their first names with the prefix *Lady,* as *Lady Alice,* or *Lady Gwendolyn.*

DUKE.—Formally he is spoken to as *My Lord Duke;* or *Your Grace.* Americans and equals would address him as *Duke* and use the address *Duchess* for his wife, carefully avoiding the *Your Grace,* which is an evidence of admitted inferiority.

EARL.—In England by inferiors an Earl is addressed as *My Lord* or *Your Lordship.* Americans who are his equals merely call him *Lord So-and-so* as do his equals.

GOVERNOR.—You may say to a governor: *Yes, Your Excellency* if you wish to be very formal. It is usual to address him as *Mr. Governor.* His wife would be addressed as *Mrs. Jones,* not as *Madame Governor* or *Mrs. Governor Jones.*

JUDGE.—A Justice of the Supreme Court should be addressed as *Mr. Justice* or *Justice Hall;* you may also speak of him in this way. But other judges are called merely *Judge Hall,* or *Judge.* Only inferiors say *Your Honour* outside of the court room.

KING.—A king is not addressed as *sire* nowadays. He is either *Sir* or *Your Majesty.* In answering a question you say *Sir* and you must add the *sir* to a *no* or *yes* or any answer you may make to a question.

MAYOR.—The mayor of any city or town is always addressed *Mr. Mayor,* except when at a social function at which his office does not cut any figure. It is however always correct for any one who does

not know him very well to speak to him as *Mr. Mayor,* but not as *Your Honour.* The wife of a mayor is not known as the *Mayoress* in America among people acquainted with social usage, although in England the Mayor's wife is called the *Mayoress.* Yet the wife of an English British Viceroy is not called *Vicereine.* When some years ago American papers persisted in calling the American wife of the Viceroy of India *Vicereine* it aroused much amusement among the English and those in America who were people of wide acquaintance with social usage in Europe. In France the *Mayor* is called *M. le Maire.*

PRESIDENT OF THE UNITED STATES.—The President of the United States is always called *Mr. President* by every one in every circumstance; only his most intimate friends call him by any other name and then not in the presence of others. There may be several members of the cabinet who at times call him by his first name when alone with him but he is never so addressed at a meeting of the cabinet. The constant repetition of *Mr. President* would be tiresome, so in a lengthy conversation it is varied with *sir;* but, as with kings, no one must address the President without adding *Mr. President* or *sir* to whatever he or she may remark. When the President enters the theatre the audience is expected to rise and stand until he is seated.

PRINCE.—The children of a king and queen, and the sisters and brothers of a king are all addressed

as *Your Royal Highness;* but in conversation you answer questions by merely adding *Sir* or *Madame* to your remark. Should a question be asked it would be in the form: *Did Your Royal Highness find much to interest you in America?* As in the case of the President of the United States, when a member of the royal family enters a British theatre, the audience rises and remains standing until the royal personage is seated. A prince or princess who is not more nearly related than cousin to royalty is called *Your Highness* and answered as *sir* or *madame.* Italian or Russian princes are usually addressed as *Prince,* with or without their given name, and you may say *sir* or *madame* in your answers but need not add it to every remark.

QUEEN.—See King in this exemplification, *Madame,* of course, is used instead of *Sir* in answering Her Majesty's questions.

Costume of Servants

BUTLER.—In the morning, white linen, dark grey or black trousers, high buttoned black waistcoat and either a black swallow tail coat, not too full at the hips, or a specially made black round tailed coat something like a gentleman's dinner jacket. At three o'clock he assumes his evening livery of black trousers, swallow tail coat, plain black waistcoat with longer waist than that worn by gentlemen, immaculate linen, standing collar, white tie, white studs and noiseless black shoes that must not be

of patent leather. A butler must not wear a white waistcoat or boutonnière, rings, or a watch chain. When a butler rides with the chauffeur he wears the livery such as is worn by the second man but with high hat, gloves, and a long coat. A butler must be clean shaven every day and should not have a moustache or beard but may have very closely clipped whiskers extending for an inch at the edge of either cheek. White cotton gloves are not worn by men servants.

FOOTMAN OR SECOND MAN.—Clean shaven, closely trimmed hair, swallow tail coat and trousers of one colour with coat ornamented on the tails, on the cuffs and down the front with brass or silver buttons. Both coat and trousers should be of the colour chosen as the livery of the house where he is employed, which is usually deep plum colour, dark green, blue, or brown; the outside edge of his trousers may be piped in yellow or red. His waistcoat is of Valencia, striped in lateral alternate bars of dark green and yellow, or dark brown and red to match the two colours shown on the trousers and it buttons high. He has a white tie and standing collar.

VALET.—He should wear dark grey trousers, a black waistcoat and a coat like a gentleman's dinner jacket. He must not wear any jewellry or allow a watch chain to be in evidence. When travelling a valet wears a derby hat and a sack suit of inconspicuous tweeds.

PAGE.—He wears a livery of coloured cloth with a piping of a bright contrasting colour down the outside seam of his long trousers. He wears a short longwaisted coat with the same piping as his trousers and bright brass or silver buttons. Out of doors he wears a round cap to match his suit.

CHAUFFEUR.—He is close shaven and in winter wears long trousers of cords with a double breasted great coat of the same colour but with collars and cuffs of a contrasting colour. Sometimes double rows of buttons decorate the front of the great coat. He may wear either long laced calfskin shoes or leggings. In summer a chauffeur's costume may be of grey or brown or khaki cords, or of Palm Beach cloth in the same colours. His coat may be either single breasted or a Norfolk coat. When there is a motor footman, he wears a costume resembling that of the chauffeur but wears dark gloves which are not essential for a chauffeur.

HOUSEKEEPER.—The housekeeper's costume varies in different households. It is not good form for her, however, to wear while indoors any but a plain costume and she must not wear jewellry, with the exception of a wedding ring and a brooch.

HOUSEMAID.—In the morning she wears a plainly made gown of percale and a large white apron with bib and shoulder straps. In the afternoon she changes to a plain black dress of woolen goods or

of grey mohair with a wide white linen collar and turnover cuffs and retains the apron as described. Ornamental hairpins or jewellry must not be worn by housemaids. On her head she should wear a muslin cap made in the form of a coronet. Such costume is now worn by all housemaids, including the waitress and parlour maid and chambermaid.

Cook.—While the cook's costume is not obligatory she must put on an apron when she is summoned into the presence of strangers. A cook must appear neat and clean. Men cooks almost always wear white and are glad to do so, and have a close fitting cap.

Dainty Sandwiches for "At Homes"

"What is the best thing about an "'at home'?" asked one lady. "What in truth is agreeable though it does indeed resemble a desert." The other who had heard the joke before, replied: "The sandwich (sand which) is there."

And so the sandwiches at an "at home" are important. Here is how some unusual ones are made.

Sandwiches may be made with or without tops. Those without tops are strictly called *canapés*.

The all-important thing is the bread, which should be soft and fresh or at most not more than twenty hours old. Sandwiches made with very small thin fresh baking powder biscuits are much

appreciated. If bread is used the crusts should be cut off. They may be cut into very small squares, little triangles or diamonds. Whatever shape they may take they must look dainty.

The bread should always be thinly buttered.

LETTUCE.—Just a thin leaf of lettuce with a little thick mayonnaise dressing spread over it so that it will be moist but not run over the top. This is sometimes called a Pickford Sandwich, since when she was at her studio or on "location" Mary Pickford made her luncheon of these.

SALAD SANDWICHES.—Among those which are appetizing are sandwiches made of watercress, cucumber, onions, or finely chopped beets spread or mixed with mayonnaise dressing. Chicken salad makes a very good filling, if you wish your salads to be rather substantial.

CHEESE.—Hard cheese grated and toasted with a dash of mustard makes a fine substitute for meat and is spread on thin hot slices of toast; or better still on small thin toasted crackers.

SWEET SANDWICHES.—These may be made of jelly, or nuts, chopped and mixed with honey, or with orange marmalade. Such sandwiches should be eaten very soon after they are made, as the fruit juice is apt to moisten the bread, making the sandwich rather hard to handle without getting your fingers sticky.

CANDIED FRUIT.—Thin slices of candied fruit, moistened with whipped cream, placed in small thin

rolls or between crackers, please people who enjoy sweet rich food.

MARASCHINO.—Chop Maraschino cherries fine, and then spread on buttered bread, cut small round pieces from the centre of the upper piece of bread; fill this with whipped cream slightly flavoured with the cherry juice and mixed with chopped nuts. Then scatter candied rose leaves on top.

DEVILLED HAM AND POTTED CHICKEN make very good plain sandwiches. Long narrow or triangle shapes are best for these sandwiches.

HAM AND MARMALADE.—Spread some orange marmalade on the ham in the sandwich and add a sprinkling of paprika, which sounds like a queer combination but is actually very delicious.

SANDWICH BUTTER.—When making a number of sandwiches, some fastidious people prefer to mix the butter with half its bulk of cream, working them together with a wooden spoon until the mass is smooth and creamy, then they add salt and pepper with a small quantity of horse radish, a little chopped parsley and perhaps a little curry powder. This butter makes a fine foundation for egg, tomato, lettuce, cheese or tongue sandwiches.

Remember in making sandwiches that the filling mixture must have a little stronger taste than if used in any other way. The bread absorbs some of the taste. It is well to taste the filling before making your sandwiches. A good sense of taste is a great help in making a name for yourself as a good

sandwich maker. Sandwiches that have to stand for several hours should be wrapped in a clean, slightly damp cloth and set in a cool place.

It is desirable to have several different kinds of sandwiches at an "at home" or tea, so as to suit all tastes.

Do not put many sandwiches on a plate; they should be arranged daintily.

Some hostesses use small finger rolls, cutting a slice from the top and hollowing out the roll, then having buttered the inside of the roll they fill it with the desired mixture and replace the slice on top.

CHAPTER XII

HOW PEOPLE OF CULTURE CONDUCT THEMSELVES IN PUBLIC PLACES

The Freedom of the American Woman

EVERYWHERE in the world, except in America, a woman of social position is expected to keep indoors; when she does go out it is in the chaperonage of her own carriage or automobile, or that of a discreet woman friend, or of a male relative. Although gentlemen saunter along the Boulevards of Paris, or the Via Nationale in Rome, a woman may not do so without fear of insult unless she be the American woman, who is easily recognised abroad by the fearlessness and unconcern with which she goes about. Expecting no evil she finds none nor, perhaps, would she see it, if it came in contact with her. "Unto the pure all things are pure," says the Bible; but even the new found liberty that the World War has brought to the women of Europe cannot close their eyes to the fact that when they are walking alone in the street they are doing what was considered declassé, or reprehensible, only a few years ago and fear of insult keeps them in the restraint that was compulsory before the war.

Things are different here. American women are still, as a German countess said: *"fruchtbar frei und fruchtbar fromm,"* and, though perhaps they are a bit less "frightfully free and frightfully pious" than when she described us, the conditions are still much the same.

Viscount Bryce, that British ambassador to America who made such a careful study of American political and social life that his 2000-page book is used as a textbook in many of our colleges, and who is a, if not *the* recognised authority on things American, noted that custom allowed women to walk alone in the streets of America, and gave them a freedom in public places which they did not enjoy in Europe. This impressed the viscount as one of the most important features in our social life. He explained that the duennas of Europe were unnecessary here because young women actually exercised a pretty rigorous censorship over each other that prevented them from imposing upon the liberty they enjoyed, even if they so desired.

Women Should Use Discretion

Conditions are changing somewhat in America. Freedom still exists in the rural districts and in the smaller cities, but in the great cities both the girl in society and the one who has to earn her living in business life are governed by a series of conventions which have given rise to a whole code of social usage in public places. This has resulted in com-

pelling the circumspect business woman of youth, beauty, or charm to adopt in self-defence these usages outside her place of employment.

All will agree with Richardson's statement, that a man who insults the modesty of a woman, as good as tells her that he has seen something in her conduct that warranted the presumption; but sometimes the man's eyes are at fault as well as the woman's conduct. And so again we must concede that George Eliot was right in declaring that the commonest man who has his ounce of sense and feeling, is conscious of the difference between a woman of Culture and a coarse one, and that even a dog feels a difference in her presence. Thank heaven, most American men still uphold our traditional reputation for chivalry toward women; yet there are men who cannot be compared to an honest dog wagging his tail, but are more like ferrets, a breed that are called dogs and are not. Women have been insulted when alone, and an unskilled application of rouge, or an unsuitable street costume, has been the excuse for insults by vicious men in our great cities. In New York women of respectability have been arrested, thrown in the lockup over night, and haled into court merely because they have asked a strange man the direction to a street. This in itself is reason enough for the present usage in New York forbidding a woman, under any circumstances, to speak to a strange man in the street, while the police attitude mentioned is reflected in the fact

that the average gentleman seeks to escape as quickly as possible if an unknown woman speaks to him, fearing that she belongs to some class of "gold diggers."

Do Not Attract Attention

The first rule then for the conduct of a woman in public, is not to attract attention. This is the aim of every lady of Culture for it is a mark of vulgarity to attract attention and an American woman in Havana, if understanding Spanish, finds it difficult to refrain from resentment at the Latin custom of making audible comments on the beauty and charm of ladies who walk abroad with duennas, largely to hear such compliments, which etiquette compels them not to notice, and which if followed by any familiarity would lead to battle, and perhaps murder.

In America every woman is her own duenna. And as such she acts in accord with the mandate of M. de Fouguières, the Paris arbiter of fashion, who said: "Chesterfield's epigram that no man should be dressed so as to be noticeable in a crowd, is in my opinion equally applicable to women. The real derivation of the word 'chic' is simplicity." The richer a woman is, the greater care she should exercise to dress in good taste. The fourth chapter has given the principles of the expression of Culture in dress, and these should be followed by the woman in public. If she is going walking or shopping she

should wear a walking suit; though in residential districts, if walking to a friend's, she may wear afternoon costume, but when wearing such must avoid business streets. Sport clothes or afternoon frocks, and the brilliant colours and silks of street dresses, which so surprised Charles Dickens during his visit to America, are no longer *de rigeur* for street wear, except in the smaller cities, where everybody knows everybody else (or about everybody else), and hence no misconstruction is possible. So a tailored suit is the thing to wear when walking or shopping, and very high heels are not for the street or office. The well dressed business woman wears the same sort of clothes when she goes to her work as the society débutante wears when she goes down town to shop.

The Joy of Walking

When you walk, you are showing off your good points, just as much as is a horse when he is being put through his paces around the arena at a horse show. So one must be sure to observe all of the suggestions for the expression of Culture, in gestures and carriage, that are contained in the fifth chapter. One must stroll easily, and saunter with repose and an easy air as if serene, calm, and at peace with the world. Subway manners must be doffed when not on the way to the office, and even these are unnecessary if a start for your destination is made in due season, as it should be, for the person of Culture eschews the hurried haste of the

vulgar. Learn to walk straight and not amble from side to side as you walk.

Walk and be happy. Walk and be healthy. The American woman, as well as the American man, should take advantage of her freedom to stroll about in the day time. It is good not only as the kind of exercise which made many men of 80 or 90 as brisk as boys even before the game of golf was invented to give purpose to their walking; but it brings fresh thoughts to the mind as well as fresh air into the lungs, and helps maintain that mental poise which has been described in the third chapter.

Just as golf is a pretext for walking, so the woman who walks usually makes shopping, or window shopping, the excuse for her stroll, stopping from time to look into the tempting windows, where pretty things are displayed, much as she would pause if strolling through the woods around Pinehurst or in the Berkshires, or pause to look at the bathers if at the shore.

Rules for Shopping

Several of Baron Rothschild's rules of success, which led to the foundation of the first great modern fortune, have an apt application to the matter of shopping. They are:

Be polite to everybody.

Never appear something more than you are.

Carefully examine every detail of your business.

Take time to consider, but decide positively.
Bear trouble patiently.
Employ your time well.
Never be discouraged.
Pay your debts promptly.

These are good rules, and should form a part of the expression of every one's innate Culture, and coming from one of the greatest of business men, they are well worth consideration in shopping, which may be a true expression of Culture, as every saleswoman could tell you.

A well bred woman never enters into controversy with a shop assistant. If there is any inattention, carelessness, rudeness, or error, she speaks quietly about it to the floorwalker. With the sales person she is courteous, recognising that the careless or abrupt behaviour may be due to fatigue or ignorance. Politeness and good breeding on the part of the shopper, almost invariably meet with adequate return. "Please" and "thank you" go far toward gaining special consideration, because of the mere fact that they are so unusual as to be appreciated. Even though they meet with no appreciable response, the woman of Culture has the satisfaction of knowing that she herself has been courteous. If many rolls of stuffs must be taken down, or many articles are examined before the customer is satisfied, the woman of Culture invariably thanks the shop assistant saying: "I really must thank you for going to so much trouble on my account," or

something to that effect. Aside from the fact that it is the customer's duty to say this, as a well bred woman, she will find that she will receive more consideration the next time she calls. And all good shoppers know what valuable assistance salespeople can give them, if they become friendly.

Conduct in a Crowd

"Never be without politeness, even when with the rude." Nowhere are crowds more exasperating to one who would observe this precept of Joubert's, than those encountered when shopping. It is the fashion to say that the crowds in America are the rudest, but those who have lived abroad know that it is quite the contrary. The Italians are said to be the most polite in this respect. Diplomatic circles, some years ago, were regaled with a story of Count Herbert Bismarck's visit to Rome. An Italian prince had remonstrated when, at a reception, the descendant of the great Iron Chancellor pushed against him. "I don't think you know who I am. I am Count Bismarck," said the man who had been rude. The Italian prince bowed politely and replied: "That sir, as an excuse is insufficient, but as an explanation it is ample."

It seems unnecessary to say that one should never push or shove though one should always maintain one's ground gently and firmly but without words, against one who seeks to wrest it away. If any words are necessary, a "I beg your pardon," with a

The first rule of conduct in public places is not to attract attention

look at the offending person, will usually suffice. When one has obviously jostled another person it is one's duty to say: "I beg your pardon, I am very sorry," and a gentleman will take off his hat, if he has been so unfortunate as to so discommode a lady. In either case the person spoken to merely nods, and perhaps smiles slightly.

A Woman of Culture is Seldom Insulted

When walking alone, social usage frowns so severely upon a woman who permits any communication with strangers, that it prescribes that even in a driving rain a woman must not take the shelter of a strange man's umbrella. It is indeed unnecessary, as a few steps will always take her to some protecting haven.

A woman who goes about her business and refuses to meet the eyes of strange men, will seldom be annoyed by them. As Lady Hester Stanhope said, it is only the vulgar who are always fancying themselves insulted. Touchiness does not pay and a woman of Culture ignores any strange man who speaks to her just as if she had not heard him, and proceeds steadily on her way until she is freed from his insult. If the man is actually persistent she may say to a policeman: "This man is annoying me," and walk on leaving them to settle it between them. But it is easy enough for her to ignore the affair and continue on her way until the man desists, largely through fear that if he follows

her some man may treat him as he deserves; for mashers are always cowards. In all such situations, unpleasant as they are, a woman of Culture avoids attracting the attention of bystanders, realizing that many people will be uncharitable enough to believe unfairly that she should share the blame.

Self-protection forces women, walking alone in large cities, to frequent the most crowded and best policed streets where they are in little danger of insult from these contemptible cowards. It is also the reason why ladies in large cities do not like to go out in the evening without an escort, preferably a man, although in these days of business girls, two women are adequate chaperons for each other if both are well behaved.

When a Man and Woman Walk Together

When a man and woman walk together they walk easily and naturally side by side. The man does not take a woman's arm, nor does she take his, except that, in the evening, if walking in the street, he generally offers his arm, which she may take or not as she chooses. At street crossings, or in slippery places, she places her hand lightly on his proffered arm, but he should never catch hold of her, except actually to save her if she is about to stumble. It was once the custom for fiancés—or man and wife—to walk arm in arm, but nowadays it is thought old-fashioned and no woman wants to show that she

has to "hang on to a man" and her teasing friends would be apt to hint that she was afraid he might try to escape.

In walking with a lady a man is accustomed to take the curbstone side, whether that be the left or right. This dates from the olden times when, as we see in the restored streets of Pompeii, the sidewalk was so narrow that only a single person could walk on it, and the man walked either behind the lady, or in the street. Streets were not much better until a century or so ago, the Great Plague of London being due to the fact that the unpaved streets were full of filth, there being no sewers to carry it off. Hence the sedan chairs in which people of quality travelled. In these days when there is no danger of a Roman chariot or an oxcart bumping the lady, he need walk on the curbside only when so near the curb that she might otherwise be jostled off by passers by on the pavement or hit by erratic motor cars. Often it is advisable for him to walk at that side which will best protect her from the stream of pedestrians coming in an opposite direction.

It is the custom in crowded city streets to keep with the tide of travel going in the same direction as one travels, and this is not only polite but prevents jostling. Such unavoidable pushing and shoving must be endured with gentlemanly patience. Even when a distinguished man strolls abroad he will not have way made for him except by the police, and

no longer, as in the olden days, do servants precede one of Culture, to clear the way.

When walking with a lady, a man naturally carries any parcels that she may have, but he does not offer to carry her umbrella, unless it be raining. And then he should be careful not to hold it so that all of the dripping falls on her while he is sheltered, as is usually the way unless his sister or wife is with him or one sensible enough to call attention to his habit.

This masculine habit may be one reason for the popularity of the small single umbrella, which a woman carries herself, allowing the man to proceed along in the rain unless he calls a cab, which he is generally prompted to do under the circumstances. Thrifty people know that to save money on cabs in a rainstorm and allow a hat or dress to be ruined is poor economy. Cab hire would generally cost less than the pressing of a tailored suit.

If a man is walking with two ladies he walks at the side of them instead of being what has been known for generations as "a thorn between two roses," though of course if it is slippery, he would sacrifice himself to give an arm to each. No lady takes the arm of two gentlemen at the same time, but preferably that of neither though making a choice when necessary. If necessary for a man and woman to walk single file, she passes first of course, according to the invariable rule of "ladies first." It is said that the custom originated in the old days

so that the cavalier could cover the retreat of a pursued lady, such as Lord Ullin's daughter, and meet an attack from the rear.

The Bow or Salute

Should a man meet or pass a lady of his acquaintance, he takes off his hat to her and bows, though ever so slightly. The bow dates from the days when gentlemen wore helmets and on meeting raised the visor so that they could let each other see a friendly face that might otherwise be hid behind it. Refusal to raise it was a signal for mortal combat. A man usually does not bow to a man, unless one or the other is with a lady, in which case the mark of deference is to the lady accompanying. If the lady he is with bows to another lady he bows and lifts his hat even if the lady is one with whom the man is unacquainted, and this implies no obligation to an introduction. Street introductions are indeed seldom given and only upon request of the lady. Introductions in public places are becoming increasingly less usual and, in any event, they are supposed to be made largely as a matter of courtesy, and are not binding upon the lady, who may later recognise the man or not, as she may elect.

The lady always bows first on passing, here and in England, although on the continent it is the other way round. In practice however the exchange of recognition is practically mutual, for it is

awkward for a lady to recognise a man until she has caught his eye and received a glance of recognition. While a lady is always free to ignore a man if she wishes, a man can never "cut" a lady under any circumstances and indeed he must take off his hat to any one who appears to recognise him. If domestic servants employed in his own household or that of a friend should invite it, he must doff his hat with the same politeness that he would pay to any woman. It is the sex that he is saluting, not necessarily the individual woman, and absolutely no distinction in rank is made in this respect by a real gentleman. Absent-minded people often cut others unintentionally, and so if one has been apparently cut he or she should not feel offended. Merely because a person was looking straight at you is no proof that he saw you, as his thoughts may have been far away. A woman does not recognise the salutes of servants or shop assistants of the opposite sex, except as a matter of special consideration to the man in return for some unusual service he may have rendered her.

The Bow Should be Graceful

The graciousness of a bow or the salute given by a man, can become a splendid expression of courtliness and Culture. As both gestures must be easy, natural, and unstudied, it is not amiss to practise them when there is opportunity. A lady bends her head slightly, looks directly at the person recog-

nised, and gives him at the same time a slight smile and a friendly glance. While, as we have explained, she has a right to cut him if she so desires, she should not be rude about it even if she desires to end the acquaintance, as she can easily avert her eyes, avoiding his until he passes by. Even should he be so rude as to presume to address her without being recognised, the curtness of her bow will be enough to go through the hide of a rhinoceros, and still her manner will express her Culture.

If a young lady has danced with a man or been introduced to him anywhere, she is supposed to recognise him, though no further conversation takes place. This is what is called a "bowing acquaintance," and is the stage beyond which many do not go in these days of many and varied interests. A younger woman generally waits to be recognised by an older woman or one who is married, although in practice the bow is generally simultaneous.

When a man acknowledges a woman's bow he lifts his hat with his left hand, if free, and inclines his head slightly. It is not considered good form to make any flourish or sweeping gesture with his hat, or to be deep in his bow even in the courtly style of old; for here again the first rule of manners, which is to avoid attracting attention by exaggeration, comes into play to correct any such tendency. A man however must not err on the side of too great restraint and merely touch his hat brim, this being allowable only when driving. A

gentleman bows and takes off his hat to his wife, an older man, a female servant and his ten-year-old sister. Indeed it might be said that a man seldom makes a mistake when he bows, and the salute to an older man does not imply any sense of inferiority nor is a salute to a servant or child to be so construed. He takes off his hat with his left hand, so that he is free to shake hands with his right, but does not shake hands unless invited or unless he himself is the older man, the rules in such cases being those that govern introductions, as described in the sixth chapter.

When People Meet by Chance

In shaking hands on the street the glove need not be removed, if it cannot be done without awkwardness, and in no circumstance, even as a jest, does a gentleman say "excuse my glove" as is the habit of many who thus betray their lack of association with people of Culture. A man always takes his cigar or cigarette out of his mouth before bowing, and if he expects to speak to the lady he should throw it away, as a gentleman cannot talk to or walk with a lady while smoking, without special permission, which if she grants must be without his asking therefor, and which women do not offer unless they are very friendly, or as a mark of unusual consideration.

When speaking to a lady a man takes off his hat and keeps it off until she asks him to put it on again,

though he can do so without being asked if he walks with her, but he must raise his hat again on parting from her. A man must not stop a lady and keep her talking on the street corner, as while a man may loiter at will, a woman is not supposed to do so, and indeed is expected to talk as little as possible in the street, and when she does walk with a man, must not make any unnecessary gestures that might attract the attention of passers by, and must talk in such low tones that other people cannot hear what she may say.

Many women stand, when meeting friends, with one hip down like a tired horse; and others have a habit of standing first on one foot and then on the other, as if restive and anxious to be again on their way. One would do well to consult the suggestions as to correct posture in standing, which are given in Chapter V. Hold the body as tall as possible, without actually rising on your toes, which will add as much to your height as would high heels, and be much more comfortable.

If a lady wishes to talk to a man she may ask him to walk in her direction, and a man asks such permission if he has anything to say to her, so as not to keep her on the street corner. The lady cannot refuse permission but may turn in the nearest shop if she wishes to drop him, saying a "Good day," while either may avoid a joint jaunt by asserting an engagement in the opposite direction.

If a man walks with a lady he does not have to

see her to her destination, but may say, "Good day" whenever he pleases. If he sees a lady home he leaves her at the doorstep, and does not go in unless asked, and not even then if it is after dark.

Small Courtesies are Greatly Appreciated

A lady does not wait to be introduced, if a man greets her escort, but merely strolls on without a word until he overtakes her. If she pauses, the man with her has to introduce her, and there may be wise reasons why he does not choose to do so and she has no right to force her way; of course only under unusual circumstances would a man stop and speak to another man when with a lady with whom he was unacquainted. If a man sees a woman of his acquaintance with another man on the street, or other public place, he does not join her if she is with any man not a member of her family or if she is with another lady whom he does not know. If the man wants him to join them, he will summon him by a look, but the latter must not take it amiss if he does not receive such an invitation. It is not necessary to salute over and over again if you pass the same person several times on promenade.

A man wears his hat in picture galleries, but always takes off his hat in the elevator of a hotel or apartment house building; it being so small that it is considered as suggesting being in a small room together with women. On this account most of the men most distinguished for their courtesy take off

their hats in the presence of ladies even in elevators in office buildings, just as a man raises his hat when passing a strange lady on a stairway or makes room for her in a narrow passage. Naturally in such cases the lady makes no acknowledgment of the courtesy for she is not supposed to see any man with whom she is not acquainted.

To be polite in all these details costs but little effort on the part of a man, and the world is so small that he may again meet socially a lady to whom he has been carelessly rude. Henry Clay said that in all affairs of human life, social as well as political, he found courtesies of a small and trivial character the ones which strike deepest to the grateful and appreciating heart. Seeds of courtesy scattered lavishly everywhere are pretty sure not all to fall on stony ground, and some of them will bring forth fruit in the most unexpected places.

"Politeness is as natural to people of Culture, as perfume is to flowers," said DeFinod, and nowhere is there a better chance to prove the truth of this than in the street cars. When a Northern lady visits Mobile, Charleston, Tampa, or any other southern city that is unspoiled by Northern emigration, she is surprised to find that she can instantly get a seat in a crowded street car, the man nearest to her immediately rising; if all the men are standing a young girl will proffer her a seat, and it is always done unobtrusively and as a matter of

course. It is probably a survival of the old Southern chivalry. Theoretically the ethics of the aristocracy are the ethics of chivalry. Some years ago a Senator from South Carolina, who had been a high officer in the Confederate army, was seen to relieve an old negro "mammy" of the market basket that was too heavy a burden for her, and a Southern gentleman, who was a Justice of the United States Supreme Court, was once seen to give his seat in a crowded car to an old negress when younger men held tenaciously to their seats. Both old coloured women were unsurprised, being accustomed to such treatment from "quality folks."

Conduct in a Street Car

The street car plays a large part in the social life of the woman who lives in a boarding-house, or has no parlour in which to entertain her male friends. The long street car and bus rides, especially in New York, afford a better chance for conversation than the noisy cabaret, and promote a thrift which makes a profound impression upon the young man, who will have to finance the apartment for two that may follow their possible marriage. In making such rides the lady should sit next the window of course, demonstrations of affection are taboo, and conversation should be in a low tone, so that it may not be overheard by fellow passengers. The custom is so well recognised in the larger cities that usually a man and often a woman will shift his or her seat to

make room for a man and woman who are evidently together, so that they may not be cheated out of their chat.

Men will often argue that a man should not "have to" give his seat in the cars to a woman, especially if he has had a hard day's work at the office, but a gentleman does do it just the same and will always do so. If he does give up his seat he should do so graciously, offering the seat by lifting his hat slightly with a glance or a slight touch on the arm, if her back is turned.

A man does not sit alongside a strange lady in a car, unless no other seat is vacant, nor does a lady seat herself beside a strange man if there is a vacant seat beside another lady.

The street car has another use as chaperon for a girl, being about the most public place possible. When a girl is annoyed by a man, she can easily go to the platform and take her stand by the side of the conductor, which is a sufficient rebuke for any insulting rudeness and, under the shelter of the conductor's protecting wing she is in perfect safety without attracting any annoying attention. This is so well known to girls who have to be on the street late at night that they ride on the cars even for short distances, and often take a street car to escape from a man who is annoying.

When a Lady Appeals for Protection

A lady may act upon her intuition and appeal to

a strange man for protection if in a danger that warrants it. And a man may on such occasions make the proffer himself but he should beware of running the risk of an unsolicited interference, which may be embarrassing. The man says: "Madam, permit me to help you across," or "to a place of safety." If she is with an escort he makes the offer first to him. She merely says "Thank you so much." A lady asks for help preferably from policemen, who are almost always courteous and anxious to assist ladies in distress. If in real peril, a lady may afterwards say, "May I not know to whom I am obliged?" The man may then give his name and address or not as he chooses, and afterwards the lady consults with the men of her family as to whether the man shall be invited to call, be sent a present of money or rewarded in other ways. Even in the event she is saved from fire or drowning this is adequate, though a far different custom from that pictured in romances of book or screen. Obviously she tries to relieve him of the burden of protecting her as quickly as possible.

Meetings in Public Places

It is considered perfectly proper for a man and a woman to meet on a park bench and seat themselves and talk together as long as they wish if it is daylight, but they must not sit too close to each other and must leave when the sun ceases to act as the lady's chaperon. If a man and woman meet

each other in the waiting room or ladies' lobby of a hotel, they should not make a long visit there together unless the lady is a guest at the hotel. If a man makes an appointment to meet a lady in a public place it is unpardonable for him to keep her waiting, even for a moment, and the man of Culture makes it a point to be present a few moments before the appointed hour. When a lady is waiting in such a place she should not glance around but should occupy herself with her own thoughts and be oblivious to her surroundings. The promenades of the large hotels at summer and winter resorts are an entirely different matter, as there it is the custom for people to sit in pairs and take note of each other and comment as freely as they please, the only requirement of decorum being that the observations, whether flattering or otherwise, be inaudible. Such staring and commenting in the "Peacock Alleys" of Florida or Atlantic City, may not be strictly good breeding, but the average woman who goes to such resorts does so largely to see other women and be seen by them and will not be cheated of her dearly purchased privilege.

Good sense requires that one be guarded in making biting comment as one cannot possibly know all the friends and relatives even of one's most intimate friends. You may find that the lady whom you describe as that "overdressed mountain of flesh, loaded down with rings as all such fat women are," may be the doted-upon aunt of the woman to

whom you have made the remark, which as we all know is an embarrassing situation to say the least. The lady to whom such a remark is made should not be so tactless as to take advantage of it and if well bred will answer: "She does wear a good many rings, doesn't she?" and let it go at that. It is well to bear in mind that a sharp answer is an edged tool that may injure the user as well as the one at whom the shaft is aimed.

When a Man Entertains at Dinner

More and more bachelors are expected to return the courtesies of hostesses by acting as their host at dinner in one of the restaurants or cabarets, which have come to figure more and more in social life as presenting relief from the usual routine of the housekeeper's life. The scene of such a dinner must be chosen with regard to whether the food or the life and noise of a cabaret are more to be desired. Oliver Wendell Holmes said that the "Two requisites of a feast are fun and feed," and his son, as Justice of the Supreme Court, in upholding the constitutionality of the cabaret tax, declared rather scathingly that the people who went to them did so because of the noise, and, being willing to pay for the privilege of not having to talk themselves or hearing their host or guests talk, ought to be willing to pay a tax for what they called entertainment; though he intimated he did not consider it such.

There are very few cabarets where the cooking or food is good or where the service is up to the standard of the more conservative, who still believe that people go to a restaurant to eat and talk. Before inviting a lady to dine with him a man might well ascertain her preference by asking the lady, or one of the ladies if it is to be a formal affair with several present: "Shall we dine at the Blankton or at Blank's," but usually a man should know or be able to make a shrewd guess as to the preference of his guest.

The Dinner Should Be Ordered in Advance

If the invitation is given and accepted far enough in advance, he should reserve a table and order his dinner, so that the service may begin within a few minutes after their arrival. It is indeed often the only way to secure attention. In doing so it is customary to give the headwaiter a tip of a dollar, if at one of the more fashionable places, and perhaps a larger tip if there are many in the party. This fee is a good investment, the headwaiter expects it and it is in the nature of a payment for admission to the dining room. If it is not given, you and your party will be seated in an out of the way corner unless you are a person known to be of consequence. The food and service will be just as good perhaps but you will not receive the special attention which is such flattering incense to the heart of every woman.

Besides saving delay the ordering of the dinner in advance means often better cookery. It is hard for the average housewife to realise that canned soups and canned vegetables are almost always used at even the finest restaurants. Unless dishes have been ordered beforehand you will have long delay, if you wish to escape eating things prepared long in advance and kept in the kitchen on steam tables, just as in a cafeteria; the initiated know that quick service that enables a cabaret or hotel to handle guests quickly leads the majority of them to keep even Welsh rarebits and Lobster Newburg on a steam table.

An Elaborate Meal is Unnecessary

The simpler your order, the more the headwaiter respects you, for to order an enormous number of expensive dishes is merely proof that a person is not used to dining at such places and so insists on something different and a lot of it, as he may not get another chance.

A typical dinner would be: Lobster cardinal, celery or olives, roast duck (or turkey) baked potatoes, asparagus or peas, lettuce and tomato salad, ice cream and coffee. An alternate menu would be Potage St. Germain instead of lobster cardinal, with half a broiled lobster instead of the fowl. You should ask the headwaiter to be sure to have the lobster broiled to order, as it will make quite a dif-

ference; most lobsters are first boiled, and then broiled, as it saves time. Then you tell him that afterwards you will want an ice, some French pastry and coffee, but will order that later. When the dinner is served you will ask your guest to choose an ice, and tell the waiter to bring the pastry, and you will ask her if she wants a large cup of coffee or a demi tasse; it is considered perfectly correct to have a large cup of coffee either with your dinner or after it as you choose, and if you are a guest you should have no hesitancy in saying "I prefer to have my coffee now," if you do. Such a dinner will cost about $3 for each person or perhaps $3.50, with cabaret tax if any. The waiter's tip would be 75 cents or a dollar if you have but one guest, with another half dollar for each additional guest.

Since a dinner lubricates business, as Lord Stowell said, a man often invites another to dinner. In such a case you name the restaurant to which you will take him. A good idea is to order in advance a planked steak to be ready at a certain time. Then when you arrive as you seat yourself you say: "I have ordered a planked steak, will you have soup or oysters, while we are waiting for it to be served?"

When the steak arrives ask your guest whether he wants his coffee then or later. Of course a planked steak has plenty of vegetables with it, so there is no need to order them. In giving such an order in advance indicate where you would like to be seated.

Ordering in advance in this way saves interruptions to the business talk that the dinner is to "lubricate," to use Lord Stowell's expression.

Conduct in a Restaurant

There is not the slightest reason why any one should be timid at a first class restaurant; the head-waiter is not intentionally supercilious, but is anxious to please and wishes to save you embarrassment instead of causing you any. So a man should be calm and self possessed and not be dazed and stare around as if impressed or depressed. There is no need to give a woman such advice for she is cool even when walking up the aisle at her wedding, while the poor groom is so flustered that he does not know whether he is afoot or on horseback. The only way in which a person makes people guess that he is unaccustomed to luxurious surroundings is for him to act as if they were a novelty, and the only way in which he can do that is by being shy, or affecting the noisy bluster that is the favourite refuge or resource of the timid.

One of the best known waiters in New York once gave a magazine his impression of what waiters call "cheap" people. It is so true that it deserves to be quoted here:

> Every now and then a cheap man comes into a fine dining room. Now by a cheap man or woman I do not mean one who does not spend money. Sometimes in fact such a

person is recklessly extravagant. Frequently he is a sort of bully. Sometimes he is just ignorant and tries to act very much at home. I will tell you some of the things that mark the "cheap" man, not only to the waiter, but to the diners near by:

A loud and imperious manner.

Calling the waiter "George"—that is one of the worst. Call him "waiter" if you want to, but as you value your reputation don't call him "George." Making humorous remarks about the bill of fare, such as punning on the French words contained in it, or pronouncing them in some would-be funny way.

Asking the waiter if he has any frogs' legs on toast, at the same time looking at the waiter's legs.

Just being a "funny fellow" in hope that other tables will notice and laugh.

Ordering a big meal, then kicking when the bill is presented. These things are just "cheap." They are not often seen in first class places, though they are sometimes.

Restaurants Exist to Supply One's Needs

A restaurant like any other shop must depend for support upon pleasing its customers. Hence, to order a sandwich and a cup of coffee, is just as dignified as it is to go to a department store and buy a paper of pins or a spool of thread. If one orders ham and eggs, one doesn't have to do as did the western mining magnate in the well known story, who after studying the menu at the Waldorf (it

was in the days when that hotel was the *dernier cri*) said: "Bring me twenty dollars worth of ham and eggs." Unless your words or manner betray it, people will think you are getting a sandwich and a glass of milk because you like it. No food is uncultured. The elder Morgan doted on corned beef and cabbage, and the most popular dish with many big business men is corned beef hash, or beef or lamb stew for lunch, if they eat more than a sandwich or a bowl of bread and milk. Careful inquiry of a score of well known New York leaders of society revealed that many of them ate only a piece of cake with a glass of milk for lunch.

A person of Culture then can look at the restaurant from only one point of view. It exists to supply his needs; he buys what he wants and pays the price. He does not quarrel with the waiters any more than he would with any other servants. If he doesn't like anything he complains to the manager if it is worth while, and if the cook or waiter is actually at fault, should he fail to get satisfaction he takes his custom elsewhere. Usually he will get satisfaction, for the idea that "the customer is always right" obtains in the restaurant as in every other business as a fundamental principle of successful management. But the gentleman naturally does not impose upon this, adapts himself to the customs of the place and does not carry a chip on his shoulder. Here as elsewhere do not start anything you are not going through with, and think before you speak.

The Restaurant is Your Home While Entertaining There

For the time being the restaurant or cabaret is your home and your guests are your visitors, and the employés of the restaurant are your servants. The guest being your guest and not that of the restaurant, acts as such and does not quarrel about the food even if it is bad, though there is no reason why she should not send back her beef, if it is too rare, or ask for an order of the roast without the sauce, if the latter is repellent to her; but she will tell you of it, *not* the waiter, unless she knows you well enough to feel free to act for herself in these matters.

A waiter knows the habit that forms the unconscious expression of Culture, and can tell instantly whether or not you can be imposed upon and any violent assertiveness on a person's part will not change his judgment.

Do not hesitate to ask the waiter questions as he is there to answer them. Do not try to pronounce French words if you cannot do so correctly. If you do not know that "filet mignon" is tenderloin steak, don't hesitate to ask what the words mean or to pick up knowledge by watching to see what other people get when they order a dish by name.

No waiter of the right kind, and the best places try to get the right kind, thinks any the less of you

because you ask questions, and a few questions will give you all the information that you need. He is anxious to serve you and see that you are satisfied, for he wants your trade just as the clerk in any store wants you to be his particular customer. He also is keen to recognise whether or not you can be imposed upon and whether or not you know the difference between good and poor service, and he hasn't time to spare for laughing in his sleeve at his patrons. His sense of humour has had all that sort of exercise that it needs, so that the most terrible mistakes pass almost unnoticed by him.

Conduct in a Cabaret

The secret then of proper conduct is poise. Emerson said: "Every man is actually weak but apparently strong; to himself he seems weak, to others he seems strong." Show no embarrassment or timidity, as nothing of that sort is expected from you and hence there is no reason why you should not be calm. There are, it is true, a whole host of refinements that form the social usage of people of Culture while at the table. These will be discussed in detail, with the reasons therefor, in the succeeding chapter, as the very fact that to use the phrase "table manners," except in speaking to children, is considered bad form shows the numerous conventions that hedge about correct conduct at the dinner table, and the necessity of making such a

part of the habitual expression of one's Culture, whether one patronises a dairy lunch room or is a guest at a dinner party in the most exclusive society, are so great that a complete chapter is necessary for their elucidation.

The manners peculiar to cabarets, other than those mentioned, need but little explanation. A woman being the guest of a man should dance only with him, or men to whom he introduces her, or to whom she introduces him, in which case her friend asks her host's permission, either by words or gesture, as well as that of the lady. A man may smoke without asking permission of his fair guest, but usually does say "May I?" before he lights his cigar or cigarette. If a woman can't get along without her cigarette, she may light one if she sees other women around her smoking, but otherwise should excuse herself and retire to the dressing room for the whiff which habit compels her to take.

When a lady leaves a table, the men at the table rise, and they rise again when she returns, although it inconveniences everybody and attracts attention; not to do so is regarded as discourteous to the lady. A man must also rise if another man stops at his table, and remain standing unless he asks the other man to be seated. The quickest way to get rid of such a man is to say: "I'll have a waiter bring you a chair," which is the polite intimation that he should move away.

Exemplifications

Habits to Avoid in Public

A gentleman never pushes nor shoves. Still less does a lady do so; she does not yield ground nor is she forward, and so she goes majestically on her way, overcoming by her winning smile and her unconsciousness that anybody is seeking to push ahead of her, proceeding to her goal. Her elbows and shoulders give no ungracious shoves, but she goes slowly ahead, as if of right, with a smile for those she discommodes, and so is the first to get through.

A gentleman never expectorates in public. Should circumstances make this necessary, he retreats a step, turns his head and expectorates so unobtrusively that no one notices it. A lady always has strength of mind to control any such inclination, however great it may be, and does not allow any one to see her in such an undignified and unladylike act. If she is forced to expectorate she excuses herself and does this ungraceful act in privacy.

Coughing, hacking, and clearing the throat may be necessary at times. Men are more given to this than are women. Such habits are reprehensible; they are indulged in only by the uncouth. If the temptation to do so is uncontrollable, it should be indulged in only in privacy. The man should excuse himself for a moment.

To violently blow the nose in public is a sign of a lack of good breeding. Even those who are

forced to sneeze may control the inclination by placing the forefinger unobtrusively on the upper lip, just beneath the junction of the nostrils. A sneeze if uncontrollable may be smothered in a handkerchief, but the directions which we have given will probably overcome such a tendency.

The ostentatious use of the handkerchief is very offensive to people of Culture. The handkerchief is a very necessary evil—but remember that refined people regard it strictly as an evil. For a handkerchief to be in evidence is regarded as very bad form. The sight of a handkerchief arouses only resentment, except on the rare occasions when a lady uses a very small one, to dab eyes that have been moved to tears—and even that cannot be done too often without losing its effect.

Picking at the ears and nose is very disgusting. A lady or gentleman is supposed to have attended to these details of the toilet before appearing in the company of the Cultured.

Many women have a trick of combing out refractory locks with a side comb. It should not be done in public.

It is very vulgar for a man to allow a comb or a tooth brush to peep out from his vest pocket.

The use of a toothpick, by either a man or a woman, in public is very reprehensible. Should there be pieces of meat lurking in the orifices they should be removed by dental floss, and in the strictest privacy.

It is very rude to stare at your neighbours. Whatever may be their gaucheries you must appear oblivious.

Do not talk loudly. When you have other people near you, be sure to take care that your voice does not carry beyond them.

Keep your hands off your clothing. A lady should not fumble with her skirts when other people are present, nor does a man put his hand on his trousers or any other article of his apparel.

You must not care for your nails in public. You should not clean nor trim them, and above all you should not polish them.

A man should not rest his feet on the seat in front of him in a street car.

For people to call to each other, whether across fences in a back yard, or across the street, or from seat to seat in a street car, is regarded as very provincial.

When you are riding in a car and have small children in your custody, see that they do not put their hands on the back of the person sitting in the seat in front of you. How would you like to have dirty little hands, however cunning, imprinted upon the back of *your* clean waist?

Cultivate the Art of Not Seeing or Hearing

Much that happens in public places should be allowed to pass unnoticed. Vulgar curiosity, strain-

ing always to catch sight of something that is going on, pushing and shoving to get a glimpse of the centre of attraction of a gathered crowd, is a mark of lack of Culture. Those of sense and discernment know that the trivial things that cause a crowd to gather in our streets are seldom worthy of attention.

There are unfortunate people who have deformities. It is a mark of breeding not to stare at such, and especially not to turn around and gaze at the unfortunate. In the very large cities and among the Cultured no attention is paid to these unhappy people. Wherever people are most polite those with deformities attract the least attention.

You must cultivate the art of looking at things from the corner of the eye and not staring directly at a person. It must be done with supreme unconsciousness, so that the person may not know that he or she is under observation. This is a most useful accomplishment when in public places and it can be acquired with practice. A person of Culture does not betray to others by his looks what he sees any more than he lets ordinary people read his thoughts.

Again, one should appear not to hear anything that is unpleasant, especially when it is not intended for his ears. There are so many things which are painful to hear, so many which we ought not to hear, so very many which if heard will disturb our

temper, corrupt simplicity or modesty and detract from happiness, that every one should train himself or herself, to shut out sounds according to one's pleasure.

Vulgar people in the streets will make shocking and sometimes obscene remarks that are not intended for our ears. We should not be waiting to hear such remarks and if by chance we do hear them we should not appear to notice.

A lady of Culture never appears to notice any comments that are made about herself or her costume. She must appear oblivious to them and thus escape the effect of what might otherwise be an insult.

It is rather difficult sometimes for a man in such circumstances to ignore a remark by a rowdy, but it is much the best practice. A lady's escort must bear in mind that at any cost to his own pride or dignity he must save the lady he is escorting from any such notoriety as would be caused by an attempt to demand satisfaction from a scoundrel who might deny that he had intended his comment for the lady's ears or was speaking of her.

Should he wish to chastise the offender, a gentleman must first see the lady home and then, if he believes that it is worth while, he may seek out the person and inflict the necessary punishment, using care that the lady in question shall not receive any notoriety as the result of his actions.

Avoid Hurry

It is considered very bad form to hurry in a public place. Those of the greatest Culture always proceed with a leisurely movement, that sacrifices only a few minutes of time and adds to their social, mental, and physical well being.

Your attention has already been called to the very true assertion of Emerson, the greatest of American apostles of Culture, who declared that "nothing is more vulgar than haste." Not only is it vulgar but it accomplishes very little except to betray that the person always in a hurry lacks Culture.

To live at an intense nervous pace, always fretting and worrying to catch a train, which might have been reached easily if you had started for it early enough, is a sure way to do harm to your mental and physical being. At the end of a year the man or woman of poise will achieve much more than the nervous, erratic person who is always in a hurry.

Take the trouble to look around and see how the very people who are always in a hurry are those who seem seldom to attain any really desirable goal.

Then run over your list of acquaintances and you will note that those who have the greatest development of Culture are those who do not indulge in that vulgar habit of haste.

You may think that you yourself hurry only when it is necessary. Examine your own actions care-

fully and see whether this is actually true, or whether your hurry is not a mere vulgar habit into which you have fallen because you are in contact with people of less Culture who hurry needlessly. You must drop this trait acquired from the vulgar as you would root out other habits similarly made.

Quiet, deliberate ways are the hall-mark of the person of developed Culture. Those who show the most hurry are the men and women who tumble over each other coming out of a factory when the whistle blows. Do you see the ladies of Culture rushing in any such fashion from the opera house after a matinée or from a concert?

The efficiency experts have estimated that the greatest amount of time saved by these factory employés in their wild rush from the shop is three minutes. And they, and all the physicians who are specialists in nervous diseases or trained in mental science, say the three minutes' gain is overbalanced by the loss of many hours, perhaps days, because of the illness which results from such habits.

Starting her recreation period at that tension a woman maintains it and does not secure the relaxation which she needs. So aside from betraying a lack of Culture the person who hurries does real harm to both mind and body.

It is a scientific fact that the strain of hurry makes contractions in brain and body with which it is impossible to work freely and easily or to accomplish as much as could be done if there were not such

contractions. The strain of the hurry also deadens the brain, wearies and tires it so that it cannot act as it should, and contracts the whole nervous and muscular systems so that the fresh air and food are unable to give them the nourishment they need.

Each time you are tempted to hurry you should pause and ask yourself whether it is really necessary when it involves the risk of encouraging a habit that is pernicious to your mental and physical health. And at the same time remember that people of Culture regard haste as vulgar. Keep in your subconscious mind the thought that you should make haste slowly. Read and study again the third chapter and remember that nothing is so destructive to the poise that Culture requires, as is the habit of hurrying.

Résumé of Social Usage Governing Chance Meetings

If when in a public place a lady's eye is caught by a man with whom she is acquainted she makes a slight bow or nods with a slight smile. It is for the lady to give the first actual sign of recognition, since without such a sign a man cannot salute her.

A lady is permitted to nod to any man with whom she has a "bowing acquaintance," such as those whom she has met at a dance or who have been presented to her however informally. But she is not expected to encourage any man to speak to her unless she knows him very well.

A gentleman cannot cut a lady who gives a sign of recognition. He may resort to such measures only when he knows that the woman is some sort of an adventuress. Hence it follows that a gentleman must recognise all ladies who nod to him whether they be of his rank or not. A gentleman salutes his own chambermaid with as great respect as if she were a social leader.

When a gentleman speaks to a lady in the street he does not offer to shake hands. If she offers to do so he accepts the proffered hand of course, but she does not extend her hand unless she is very friendly. The lady does not stop to talk with him. If she wishes to speak to him she says: "Would you care to walk a block or two with me, if it is not too much out of your way?"

A man must not stop a lady in the street. He should step alongside, if he wishes to speak with her, and say: "May I walk a little way with you?" Her reply may be either "Certainly," or a nod.

In such a case a lady must walk at least a few steps with him. When she wishes to get rid of him she may take a street car, or enter a shop or office building saying: "Pardon me, I am going in here." No gentleman would be so rude as to follow her or to wait outside without a special invitation.

When a gentleman has met a lady by chance in a public place and spoken to her, he is free to

leave her at any minute with a simple "Good day," though he may add any appropriate words. This is correct even if he has walked several blocks with her.

A man must remove his hat when he speaks to a lady and not put it on his head until she requests him to do so or unless he walks with her. When she leaves him he salutes again, by removing his hat.

When a lady talks to a man in a public place she does so in a low tone so that the words may not be heard by others, but she must avoid any appearance of whispering.

A lady need not recognise any man if she does not care whether or not she offends him by the neglect. A lady may cut a man if she wishes, but it is seldom done. She usually is careful to give a nod to inferiors such as servants, but this is a special mark of favour and not obligatory, though a part of the courtesy of Culture.

When a lady meets an elder lady she should wait for the older woman to give the first sign of recognition and should not join her unless invited or unless she has some special reason for so doing.

When a gentleman sees a lady of his acquaintance he may look toward her and try to catch her eye, but he must be careful not to stare.

Not until the lady nods does he lift his hat.

A gentleman lifts his hat with his left hand, leaving his right hand free to shake hands should

she proffer hers. If he has a cigar or cigarette, he must take it out of his mouth before he bows. Should he stop and speak to her he must throw it away before so doing.

A mere touch of the hat by a man to a lady is permitted only when the man is driving.

When a man is with a lady any man he encounters who knows him should take off his hat and bow, even though he does not know the lady who is with his friend. In such circumstances the lady does not give any recognition unless she is acquainted with the gentleman.

Under such circumstances a man should not speak to his friend. If he does the lady walks on, or if she is seated she looks the other way, but not ostentatiously.

It is for a man to decide for himself whether or not he wishes to present his friend to the lady and he does not do so unless there is a special reason therefor.

When another lady or a man stops to speak to a lady with whom a man is walking, the escort stops and if the conversation is prolonged, or a newcomer joins them at the ladies' request, the strangers are introduced to avoid embarrassment. Such introductions mean nothing, and do not involve even a bowing acquaintance thereafter.

A gentleman should not speak to a friend who is with a lady, unless he is summoned.

Should you pass the same person several times within a few hours it is not necessary to exchange salutations on every passing.

A gentleman salutes with a nod men of equal age or position.

A gentleman should take off his hat to an older man or one of great position. The one saluted may reply with a mere nod.

A gentleman must always take off his hat when he meets a friend of the same sex with a lady, whether he knows the lady or not.

A gentleman takes off his hat in a department store, hotel, or any office building, where a large proportion of the tenants or visitors are women. The gentlemen of the greatest Culture take off their hats in any elevator if women are present.

When a gentleman passes friends he does not join them, unless he is asked to do so.

It is not necessary for a gentleman to introduce the friends he is with to an acquaintance, unless he has a reason therefor or it would be awkward not to do so.

When a gentleman sees a lady of his acquaintance in a public waiting room he may step up and speak to her, if her manner does not seem to forbid it. If she looks away from him after he has saluted her it may be taken as evidence that she does not wish to talk to him at the moment and to speak to her would be presumption.

Walking as an Amusement and Exercise

At least two hours a day should be spent outdoors by every one. Unless golf or tennis is played, in its stead a very large part of this period should be spent in walking.

In Chapter V directions have been given as to how you should hold yourself when walking and the means that should be taken to bring about a correct carriage. It is to be presumed that you have read and studied these directions and are applying them in your daily life.

The time spent in outdoor exercise is not wasted. Dr. Galbraith, the famous neurologist, declared that actual experience of busy workers proved that not only is this time not lost but that actually more and better work can be done in the day, and that the resulting improvement in general health is so great that much less time is lost through indisposition and sickness; so that the daily outdoor exercise has been proved to be a great economic gain.

In a slow walk the respiratory action (breathing) is almost double the ordinary amount; in walking at an average pace, say at three miles an hour, it is four times as great.

While a slow, leisurely walk is much better on the city streets, the pace should be increased to three or more miles an hour when the walking is done for exercise, and such a pace will stimulate the heart, lungs and skin.

When walking the clothing should be loose

enough so as not to interfere with the more rapid respirations and the increased action of the heart. When the heart cannot keep pace with the demanded speed of the circulation of the blood a "stitch" follows. What is called getting one's second wind means that the heart has succeeded in adjusting itself to the strain. You must regard the warning that is given by a severe "stitch" resulting in absolute breathlessness, and bear in mind that the length of your walks must not be beyond your endurance.

The feet should not be turned out. The faster the step and the longer the stride the more inclination to toe in, as is done by all professional runners or walkers, because the faster we go the more we narrow the base of the centre of gravity.

A lady who wishes to be with a man and talk to him will find that a walk, even through the city streets, is one of the best ways in which to pass the time with him. Proceeding at a leisurely pace and stopping from time to time there is plenty of opportunity for conversation and the constantly changing scene affords a diversity of subjects that prevents the dulness of monotony. A walk is much better than a stuffy parlour and can easily be kept up for several hours.

The fatigue of a leisurely walk is very slight because of the abundant supply of oxygen; the will is scarcely used and walking is almost automatic, partly because the muscle areas used are large and

each movement prepares for the next. Walking is a heart and lung exercise of a very excellent sort.

One important point to bear in mind when walking is that while the walk should be broken occasionally with short pauses for rest the resting should be done standing up. Experience proves that sitting down makes you more tired on getting up again.

It is inadvisable to walk in a wind or rain unless you are accustomed to do so. Should you become wet when walking be sure to change your clothing on your return home.

Appointments in Public Places

Nowadays it is permissible for a gentleman and lady to arrange a meeting in the ladies' waiting room at the big hotels of the larger cities. A few years ago such was considered bad form, but now it is sanctioned, and the hotels have rooms for that purpose. They are always open and generally well occupied, so the chaperonage is regarded as sufficient by even the most prim.

The rules governing such appointments are as follows:

Any such appointment should be kept with great punctuality. The man should be there a few minutes ahead of time and the lady should be on time or at most not more than five minutes late. For a man to keep a lady waiting in a public place shows either a lack of breeding or a want of consideration for her.

Walk and be healthy. Walk and be happy

If the lady should arrive before the man she should seat herself and appear to pay no attention to any of her surroundings. She must not search for a man with her eyes or in fact glance around at all. To do so shows not only that she is impolite but that she lacks Culture.

Under no circumstance should she glance at any man. However much they may admire her she must be absolutely oblivious of their scrutiny and not even give expression of annoyance if the glances are bold.

Upon his arrival the man should make a thorough search for her, on the theory that she may have been early. He then takes his stand near the entrance, or if there are two or more he places himself where he can command a view of those that she would be most likely to use. From time to time, say at intervals of three minutes, he makes another turn, coming back to his station.

Should a friend engage him in conversation while he is waiting the man must not continue the conversation after the lady appears but excuse himself even in the midst of a sentence and hurry to her. It is optional with him whether he takes his friend to the lady to present him to her.

Should the lady be more than ten minutes late the man may seat himself in such a position as to be able to watch the entrance, and there wait until the lady arrives.

When a lady is compelled to wait for a man she

should, after five minutes, cease entirely to search for him in the least bit, even with her eyes. She appears lost in thought and as if she were not waiting for any one.

If a lady happens to be a few minutes late it is not necessary for her to apologise, but if she is more than five or ten minutes late not only an apology but an excuse is expected from her.

The man must apologise even if he is only a minute or two late.

When one person apologises the other must say that it is nothing, however much annoyance he or she may feel over having had to wait.

If a man is late more than ten minutes a lady is perfectly justified in taking her departure without leaving any word. But a man must remain for at least half an hour and possibly an hour before leaving.

Such time of waiting may of course be regulated by the arrival and departure of trains if the lady dwells in the suburbs.

Should either be late and hence miss the appointment it is the duty of the one who was late to write the other a note of apology.

Street Car Manners

Nowhere are the manners of the Cultured shown to better advantage than on the street car. Following are some of the observances followed by those whose conduct is correct:

If a lady and gentleman are travelling together, she enters the car first and lets him pay the fare.

A lady always gets on the car first; the gentleman gets off first so as to be able to assist her to alight.

The lady goes ahead and selects herself a seat. She sits next the window when she and a man of her acquaintance occupy a seat together.

If two ladies are with a man they sit together, and if he cannot get a seat behind them so that he can lean forward to talk with them he stands near them in the aisle. The chaperon occupies the seat next to the window in this circumstance.

A gentleman should not converse across the aisle with a lady.

If a lady is standing, a man offers her his seat whether he knows her or not unless he is himself old or infirm. He may indicate another vacant seat if she has overlooked it, but it is more polite for him to vacate his own seat and take the other seat himself.

In making the offer he lifts his hat and indicates the seat by a gesture. He may touch her on the arm, if necessary, to attract her attention.

If she has an escort the stranger makes the offer to him instead of to her.

Upon offering his seat it is polite to move away from her vicinity.

If the lady is to ride but a few blocks she should not accept the proffer, as the man may have to

stand for many blocks as a result of his courtesy.

She must always say thank you and smile slightly. If she has an escort he also must thank the polite stranger.

If a gentleman sees that a man and woman travelling together are forced to occupy separate seats, and he is sitting alongside one of them, he should do as he would be done by, and offer to change seats with the gentleman. He also should do this in the case of two ladies, whether he knows them or not.

When a seat beside the lady becomes vacant the polite man makes no attempt to occupy it but allows her escort to take it.

Should he seat himself beside her he should ignore her presence, and make no effort to engage in conversation, nor should she speak again to him after having thanked him.

When a gentleman puts a lady on a car he may hand the conductor the fare. The lady merely says "thank you," and takes it as a matter of course. If there is a chance meeting on the platform he should not pay her fare if she has it ready.

The Taxicab

A lady should not ride alone in a taxicab with a gentleman, unless she is engaged to him or they are very close friends or business acquaintances.

When a gentleman engages a taxicab for a lady, he assists her to enter, and then gives the necessary

directions to the driver. It is not good form for him to pay her fare unless he knows her well enough to make her an actual present of money, which is what such action would be considered. Virtually this allows a man to pay the fare only of his wife or a close relative if he does not travel in the cab, and in such circumstances it is usual for him to give his sister or wife money for the purpose. Should a lady be sent on an errand by her employer, or be given a cab because she is detained later than usual at the office, her employer may give her the money, of course; although the more usual custom is for her to pay the fare herself, and then turn in an expense account for it, as she would for a dinner for which he was paying, because she had been detained at her work.

The lady always gets into a taxicab first, if a man is to ride with her. He alights first so as to help her out. If it is raining, he holds an umbrella over her while she enters the taxi, unless there is a doorman to do this. If the taxi stops to pick up another lady, he gets out of the cab and helps her in.

When a man goes to meet a lady at a railroad station he may ride with her to her home and may pay her fare as well as fee the porters, unless she makes objection. If the lady offers to pay the fees herself and has the money ready he should permit her to do so.

A lady should not take a taxicab alone, unless

it is operated by one of the well established concerns, of whom she knows. On arriving at a railway station in a strange city a lady should go to the usual taxicab entrance and have a cab called for her by the proper official. The same practice should be followed if she is stopping at a hotel.

Should a man engage several taxicabs to take a party to the theatre or elsewhere he should be sure to pay all of the fares himself and not permit any of the men in the party to do this.